

SURVEYING THE EMPIRE BY AIR. (Illustrated.)
WHEN SUGGIA WAS PLAYING. By Stephen Gwynn.

COUNTRY LIFE

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VOL. LXII. No. 1610.
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[REGISTERED AT THE G.P.O.
 AS A NEWSPAPER AND FOR
 CANADIAN MAGAZINE POST.]

SATURDAY, NOVEMBER 26th, 1927.

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Stabling for twelve, garage for five, men's rooms, and all the appurtenances of an important country seat.

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Extensive stabling, garages, cottages, etc.

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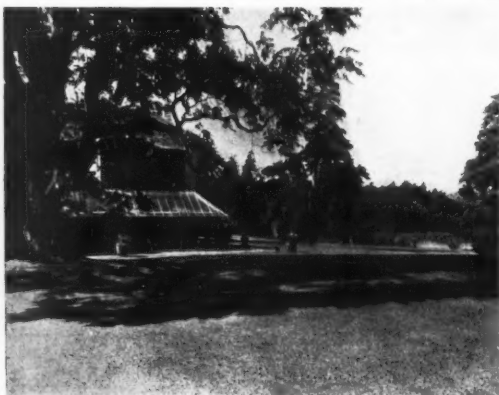
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Sand and gravel soil.

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PRETTY LAID-OUT GARDENS
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VILLAGE OF BRATTON

366 ACRES of THRIVING PLANTATIONS AND
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(For continuation of advertisements see page viii.)

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 AT VERY LARGE COST AND IN
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THE DRAWING ROOM.

The House is fitted with every possible modern convenience and contains entrance and inner halls, beautiful drawing room, dining room, smoking room, seventeen bed and dressing rooms, five bathrooms, complete modern offices.

GARAGES. HUNTER STABLING FOR NINE.
 BEAUTIFULLY TIMBERED PARK.

DELIGHTFUL GARDENS
 WITH STONE WALLS AND YEW HEDGES,
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 One-and-a-quarter hours from London.

FOR SALE,

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 of
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AN EXCEPTIONALLY GOOD HOUSE; hall, four reception rooms, billiard
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ELECTRIC LIGHT. CENTRAL HEATING. GOOD WATER.

BEAUTIFULLY TIMBERED GROUNDS.

Stabling, garage, three cottages.

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 EASY REACH OF THE COAST.

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AN ARCHITECTURAL GEM
 OF HISTORICAL INTEREST, MOST CAREFULLY RESTORED AND
 SET IN SURROUNDINGS OF GREAT NATURAL BEAUTY

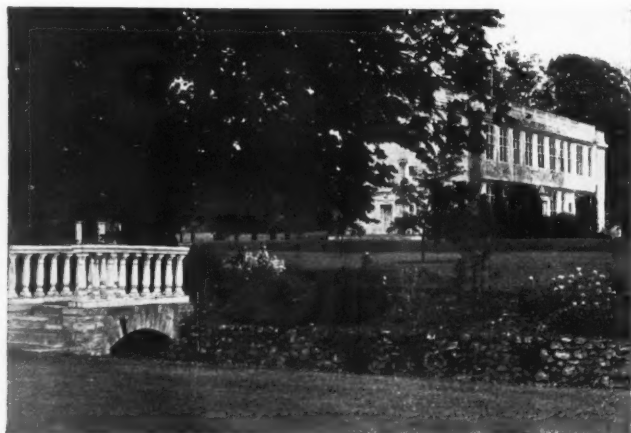
Lounge hall, three reception rooms with panellings and fine mantelpieces, studio,
 and long gallery, ten bed and dressing rooms, two baths, etc., etc.

DELIGHTFUL GARDENS AND GROUNDS

Intersected by stream, shady lawns, swimming pool, stone pergola and garden
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In an excellent social district, easy reach of station.
40 MINUTES FROM TOWN.
400ft. up, in a well-timbered park.

DELIGHTFUL OLD HOUSE,

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Lounge hall, three reception, billiard room, nine
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Electric light. Central heating. Telephone.
First-rate stabling and garage accommodation, laundry, etc.
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Beautiful old grounds and excellent land of over
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Favourite residential district about an hour from Town.

MODERN HOUSE OF CHARACTER

standing on sandy soil, approached by a drive with lodge.

Four reception. Billiard room. Fifteen bedrooms.

Electric light. Central heating. Company's water.

Stabling. Garage. Farmery. Cottage.

Charming terraced gardens and grounds, walled kitchen
garden, pasture, woodland, etc.; in all nearly

40 ACRES.

Agents, Messrs. OSBORN & MERCER, as above. (15,044.)



GLOS AND OXON BORDERS

COMPACT RESIDENTIAL AND SPORTING ESTATE OF
150 OR 400 ACRES.

with a handsome up-to-date

GEORGIAN RESIDENCE,

standing in heavily timbered parklands, about 350ft. up
with south aspect and good views.

Four reception rooms, billiard room, eleven bed and dressing
rooms, three bathrooms.

ELECTRIC LIGHT. CENTRAL HEATING.

Pleasure gardens of exceptional beauty; extensive stabling,
garage and outbuildings.

SUPERIOR FARMHOUSE. SEVERAL COTTAGES.

The land is nearly all rich pasture and is

EMINENTLY SUITABLE FOR PEDIGREE STOCK.

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UNEXPECTEDLY IN THE MARKET.

SOMERSETSHIRE

In a good social and hunting district. TO BE SOLD, this charming

OLD STONE-BUILT HOUSE,

with historical associations, in excellent repair and thoroughly up to date with
ELECTRIC LIGHT. CENTRAL HEATING. TELEPHONE.

Lounge hall, three reception rooms, ten bedrooms, two bathrooms, servants' hall.

SECONDARY RESIDENCE.

COTTAGE.

Stabling, garage and farmery; beautifully timbered grounds and rich pasture of about
20 ACRES.

Agents, Messrs. OSBORN & MERCER, as above. (14,897.)



KENT

About three miles from main line station.

FOR SALE, a charming

XVTH CENTURY FARMHOUSE,

recently modernised and containing a wealth of old oak.

Two reception rooms, six bedrooms, bathroom, etc.

Company's water. Modern drainage. Garage.

Gardens and rich pastureland of about thirteen acres.

£3,350, FREEHOLD.

Agents, Messrs. OSBORN & MERCER, as above. (M 1355.)



NORTH WALES

Two miles from a town and station. Magnificent position.

OVERLOOKING THE CLWYD VALLEY

and standing 350ft. up in well-timbered parklands enjoying
grand views.

Entrance and lounge halls, billiard room,
two reception rooms, fourteen bedrooms, etc.

ELECTRIC LIGHT. TELEPHONE.

Very pretty grounds. Stabling and garage accommodation.
THREE FARMS. TWO LODGES.

£7,000 WITH 140 ACRES.

Bounded by a trout stream. Golf course one mile.
Agents, Messrs. OSBORN & MERCER, as above. (14,518.)

A DRIVE OF NEWMARKET

A unique small RESIDENTIAL and

SPORTING ESTATE OF 800 ACRES

with a capital House, recently the subject of a large ex-
penditure; three or four reception rooms, thirteen bedrooms.

TWO FARMS. SEVERAL COTTAGES.

There are over 60 acres of woods and the Estate provides

EXCEPTIONALLY GOOD SHOOTING.

PRICE £13,500.

Agents, Messrs. OSBORN & MERCER, as above. (15,047.)

Commencing Monday, 28th inst.

GREAT TESTWOOD, TOTTON

The remaining
FURNITURE AND EFFECTS,
about

1,500 OZS. GEORGIAN AND OTHER SILVER,

Valuable Pictures, including a
REMBRANDT PORTRAIT.

An Aeolian Orchestrelle. Angelus Pianola.

Important SEVRES VASES. Small Library of BOOKS.

OUTDOOR EFFECTS, ETC.

Messrs.

OSBORN & MERCER

HAVING SOLD THE ESTATE, have received instructions
from CAPT. A. P. BEAUMONT, J.P., to SELL by AUCTION,
on the premises, on Monday, Tuesday and Wednesday next,
November 28th, 29th and 30th, at 12.30 p.m. precisely each
day.

Public view November 26th. Catalogues (1/- each) on
the premises.



NEWBURY DISTRICT

450ft. up. Gravel soil. South aspect.

MODERN HOUSE

of picturesque elevation and most conveniently planned.

Four reception, eleven bedrooms, three bathrooms.

ELECTRIC LIGHT. CENTRAL HEATING.

Telephone, new drainage.

SECONDARY RESIDENCE. TWO COTTAGES.

Beautifully timbered gardens and grounds, beautifully
disposed in terraced lawns, three tennis courts, rock and flower
gardens, walled kitchen garden, glasshouses, etc.; nearly

20 ACRES.

Agents, Messrs. OSBORN & MERCER, as above. (14,909.)

HINDHEAD

Close to the famous Devil's Punch Bowl.

CHARMING MODERN RESIDENCE.

designed in old-world style and fitted with every labour-
saving convenience.

Lounge hall, two reception, five bedrooms, four
with lavatory basins (h. and c.), bathroom, etc.

Electric light. Company's gas and water.

Pretty gardens and grounds of about an acre.

Agents, Messrs. OSBORN & MERCER, as above. (M 1337.)



WARWICKSHIRE

Good hunting centre within easy drive of a first-class town
and station.

AN EXCEEDINGLY ATTRACTIVE RESIDENTIAL

PROPERTY OF ABOUT

130 ACRES.

with a well-built thoroughly up-to-date modern House
standing 400ft. up with south aspect in a

SMALL WELL-TIMBERED PARK.

Four reception. Fifteen bedrooms. Three bathrooms.

Electric light. Central heating. Telephone.

Good stabling for six. Garage and complete farmery.

SIX COTTAGES. FARMHOUSE.

FOR SALE WITH POSSESSION.

Inspected by OSBORN & MERCER. (14,794.)



SURREY

(between Guildford and Haslemere), 'midst unspoiled
country.

OLD-FASHIONED RESIDENCE,

standing 300ft. up with south aspect; three reception rooms,
six bed and dressing rooms, bathroom, etc.; every comfort

and convenience, including

Electric light, Company's water, telephone, lavatory basins in
principal bedrooms, etc.

Garage and useful outbuildings; old-world gardens, with
wide spreading lawns, rock garden, wistaria pergola, kitchen
garden, orchard, etc.

REDUCED PRICE FOR QUICK SALE.

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Telegrams:
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(For continuation of advertisements see page vi.)

Branches: { Wimbledon
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IN THE BEST PART OF THE HEYTHROP COUNTRY.

OXFORDSHIRE

"LEE PLACE," CHARLBURY



TO BE SOLD, the above delightful small COUNTRY SEAT, recently the subject of heavy expenditure in equipping and modernising. The HOUSE, which is in beautiful order, with charming period decorations, is mainly the

QUEEN ANNE PERIOD.

but in parts dates from the XIVth century. It stands in a delightful park with double lodge entrance and comprises fourteen bedrooms, four bathrooms, entrance hall and four spacious reception rooms, including ballroom 34ft. by 21ft.;

EXCELLENT STABLING, FARMERY, GARAGE AND TWO GOOD COTTAGES.

DELIGHTFUL OLD-WORLD GARDENS,
spacious lawns, old kitchen garden, wood and parkland;
ABOUT 54 ACRES IN ALL.

Electric light. Main drainage. Company's water.
FIRST-CLASS HUNTING.

Apply to the **SOLE AGENTS**

HAMPTON & SONS, 20, St. James' Square, S.W. 1. (B 42,361.)

HERTS—ON HADLEY GREEN

EXTENSIVE VIEWS WHICH CAN NEVER BE INTERRUPTED. ABOUT
420ft. UP AND CLOSE TO FIRST-CLASS GOLF.



FOR SALE, FREEHOLD, an old GEORGIAN-STYLE RESIDENCE, beautifully situated and perfectly appointed, with central heating, electric light, and all other modern conveniences. Fine entrance hall, spacious inner lounge hall or gallery, billiard or music room, large drawing and dining rooms, old oak panelled smoking room, ten principal and five secondary bedrooms, three bathrooms, servants' hall, work or play room, and offices.

STABLING, GARAGES, AND THREE EXCELLENT COTTAGES.

FINELY TIMBERED OLD GROUNDS with wide-spreading lawns, woodland walks, orchard, kitchen gardens, tennis lawn, fine water garden, roses, rare shrubs, and rhododendrons in great variety; also two useful fields; in all

NEARLY FIFTEEN ACRES.

UNDOUBTEDLY ONE OF THE FINEST HOUSES AVAILABLE, WITH MANY SPECIAL FEATURES.

Early possession. Strongly recommended for private occupation or any purpose requiring a large amount of accommodation. Full particulars from TAYLOR and MELHUSH, Station Road, New Barnet, or

HAMPTON & SONS, 20, St. James' Square, S.W. 1. (M 14,098.)

"DANNY PARK,"

SUSSEX



THIS WELL-KNOWN AND BEAUTIFUL ELIZABETHAN HOUSE is to be LET, FURNISHED, for a YEAR OR LONGER.

APPROACHED THROUGH THE WELL-TIMBERED PARK WITH LAKE AND GUARDED BY LODGE,

this fine old House is surrounded by pleasures in character and in brief contains about

20 BEDROOMS, LOUNGE, THREE BATHROOMS,
FOUR RECEPTION ROOMS, BILLIARD ROOM, and
WELL-ARRANGED OFFICES.

Electric lighting. Central heating.

AMPLE GARAGES. STABLING AND COTTAGES.

If required,

**SHOOTING OVER ABOUT 2,400 ACRES MAY BE
ARRANGED FOR.**

For terms and full particulars apply to the **SOLE AGENTS**,

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IDEAL SITUATION ON THE HAMPSHIRE COAST

MILD CLIMATE.

SUNSHINE.

LOVELY SEA VIEWS.



TO BE SOLD, the above exquisitely situated SEASIDE PROPERTY, comprising a most beautiful modern RESIDENCE enjoying an ideal position at a quiet but profoundly interesting part of this mild coast line. The House is perfectly fitted and appointed, and comprises

MAGNIFICENTLY OAK-PANELLED AND GALLERIED LOUNGE
HALL, 36ft. by 18ft., CHARMING DRAWING ROOM AND
LIBRARY, SPACIOUS DINING ROOM, TWELVE BED AND
DRESSING ROOMS, THREE BATHROOMS, COMPLETE OFFICES.

CENTRAL HEATING, ELECTRIC LIGHT, COMPANY'S WATER, GAS
MAIN DRAINAGE.

GROUND OF OVER FIVE ACRES.

WITH TENNIS AND CROQUET LAWNS, VERY INEXPENSIVE TO
MAINTAIN.

COTTAGE, STABLING AND GARAGE.

A beautiful place for anyone in search of health and quietude at a "Times" price.

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27 & 29, HIGH ST., TUNBRIDGE WELLS, and 34, CRAVEN ST., CHARING CROSS, W.C.2.

TUNBRIDGE WELLS



FREEHOLD FOR SALE.

UPWARDS OF 400FT. ABOVE SEA LEVEL and commanding magnificent views.—Attractive and well-appointed HOUSE, standing in fine grounds of THREE-AND-THREE-QUARTER ACRES, with carriage drive and lodge. Good order throughout.

Three reception rooms,
Billiard room (30ft. long).
Winter garden,
Twelve bed and dressing rooms,
Two bathrooms,
Ground floor kitchen offices.

GARAGE FOR THREE CARS, AND CHAUFFEUR'S DWELLING.

For particulars apply to BRACKETT & SONS, as above. (Fo. 32,681.)

ESTATE
AGENTS.

HARRIE STACEY & SON

AUCTIONEERS.
Phone: Redhill 631
(3 lines).

REDHILL, REIGATE AND WALTON HEATH, SURREY

WALTON HEATH, SURREY

High up, near the famous links, station only six minutes' walk.



TO BE SOLD.

THIS ARTISTIC AND SUBSTANTIALLY BUILT COUNTRY RESIDENCE, fitted with all labour-saving devices; approached by a good drive to porch, and containing lounge hall and two charming reception rooms, six bed and two bathrooms; outbuildings, excellent garage and living rooms.

ELECTRIC LIGHT.
GAS AND WATER.
CENTRAL HEATING.

THE GROUNDS are charmingly laid out and contain forest and specimen trees and shrubs; in all

OVERIAN ACRE.

For particulars apply as above.

BAXTER, PAYNE & LEPPER

BROMLEY, BECKENHAM, AND ORPINGTON, AND 14, SACKVILLE STREET, W.1.



FOR SALE BY AUCTION ON WEDNESDAY, DECEMBER 7TH, 1927 (unless previously Sold).

GADSDEN, HAYES, KENT

Fine lounge hall, three reception, billiard room, fourteen bed and dressing rooms, four bathrooms.

GARAGE FOR THREE LARGE CARS.

Cottage, lodge, farmery and squash racket court.

FOURTEEN ACRES
OF BEAUTIFUL GROUNDS.

1,100FT. VALUABLE BUILDING FRONTAGE.
Close to Hayes Common and five minutes' walk from electric trains.

For full particulars and plan apply BAXTER, PAYNE & LEPPER. As above.

CHISLEHURST (ADJOINING THE LOVELY COMMON, 340FT. ABOVE SEA LEVEL. HALF-A-MILE FROM STATION, WITH ELECTRIC SERVICE TO TOWN).
A CHARMING GEORGIAN RESIDENCE, standing in picturesque old timbered grounds of nearly EIGHT ACRES, with entrance lodge; four reception, billiard room, seven principal and five servants' rooms, two dressing, three baths, men-servants' quarters, etc.; every modern convenience installed; double garage, stabling, cottage, vineries, etc.
PRICE £12,000. FREEHOLD.

Apply BAXTER, PAYNE & LEPPER, as above.

IN THE CENTRE OF THE BEAUFORT HUNT

TETBURY THREE MILES.



BYAM'S

SEVERAL BEAUTIFUL OLD COTSWOLD HOUSES, with LAND and BUILDINGS for SALE IN THIS MUCH SOUGHT AFTER COUNTRY.

AN OPPORTUNITY TO ACQUIRE

A SMALL COUNTRY HOUSE OR SPORTING FARM OF CHARACTER

AT A

REASONABLE PRICE.

Apply direct to Owner,
BECHELY CRUNDALL,
Estate Office,
WESTON BIRT, TETBURY, GLOS.

MESSRS. YOUNG & GILLING

(Established over a Century).

LAND AND ESTATE AGENTS, CHELTENHAM.

Telegrams: "Gillings, Cheltenham." Telephone 2129.

ILLUSTRATED REGISTER OF PROPERTIES IN CHELTENHAM AND THE WESTERN COUNTIES WILL BE SENT ON APPLICATION.



V.W.H. COUNTRY. CLOSE TO BIBURY.

TO BE SOLD, an attractive SPORTING ESTATE of some 283 acres (nearly all pasture), together with the above charming stone-gabled Cotswold House, with accommodation comprising large lounge hall, two reception rooms, five bedrooms, bathroom, three attics; tastefully laid-out grounds of some two acres; two loose boxes and garage, three excellent cottages, ample farmbuildings. The House might be Sold separately with ten acres.

MESSRS. YOUNG & GILLING

(Established over a Century).

LAND AND ESTATE AGENTS, CHELTENHAM.

Telegrams: "Gillings, Cheltenham." Telephone 2129.



FOR SALE BY PRIVATE TREATY.

SIX MILES FROM HASTINGS AND BEXHILL.

FREEHOLD £2,850. POSSESSION ON COMPLETION.

THE EXCEPTIONALLY CHOICE LITTLE FREEHOLD DAIRY AND POULTRY FARM, known as "SQUIRREL'S FARM."

North Trade Road, Battle, Sussex, comprising a picturesque old-fashioned Farmhouse of brick, part tile hung, and with tiled roof. It is approached through a pretty flower garden, and contains the following accommodation:

On the ground floor: Entrance porch, living room about 12ft. 6in. by 10ft. 6in., exclusive of large beamed inglenook fireplace (now fitted range), sitting room about 10ft. by 10ft. 6in., with register stove and showing oak beams, large cool dairy with shelves, scullery with sink, pantry. On the first floor: Landing bedroom about 11ft. 2in. by 10ft., three bedrooms, the two principal measuring about 11ft. 2in. by 11ft. and 11ft. 2in. by 9ft., one of which is fitted with fireplace. Outside: E.C., coal store. There is a pretty flower garden and two kitchen gardens, well stocked, and containing a number of fruit trees and bushes in full bearing. The buildings, which are situated at a convenient remove from the house and close to the main road, with a separate gateway thereto, include a newly-erected model cowhouse for ten, of concrete and corrugated iron, lined timber and with concrete floor, feeding alley, patent fittings, etc., and automatic water supply to each stall from rainwater tanks, timber and tile chaff room, timber and galvanised iron food store and two-bay open cart shed adjoining; timber and galvanised iron timber-lined stable for two, with calf pen adjoining; timber and corrugated iron cattle lodges or cow stalls for eight. The land extends in all to an area of about 38A. 1R. 32P., and is all pasture, with the exception of about three-and-a-half acres of woodland and just over an acre of arable. It is very suitable for dairy farming and poultry keeping, and has a valuable frontage to the main road. There are a number of well-grown timber trees on the property.—"SQUIRREL'S FARM," North Trade Road, Battle, Sussex.



HINDHEAD AND CHURT DISTRICT (Surrey: on the main road Hindhead to Farnham; magnificent view of the Devil's Jumps and Surrey commons).—Well-built new RESIDENCE, Freehold; hall, two reception four bedrooms, bath (h. and c.), kitchen and offices; garage; £1,500.—MARTIN & WEST, Hindhead, Surrey.

WARWICKSHIRE AND MIDLAND COUNTIES.—COUNTRY HOUSES, FARMS and ESTATES.—Free register of Messrs. FAYERMAN & Co., Leamington Spa. Established in 1874.

LAND AND
ESTATE AGENTS,

Telephone 21.

ESTABLISHED 1812.

GUDGEON & SONS

WINCHESTER

AUCTIONEERS
AND VALUERS.

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WANTED

IN OXFORDSHIRE OR BERKSHIRE.

A MODERNISED WELL-FURNISHED RESIDENCE

CONTAINING FROM 20 TO 30 BEDROOMS AND WITH GOOD GARAGE ACCOMMODATION.

HOUSE MUST BE SITUATED IN SECLUDED PARKLANDS.

SHOOTING OVER 500 TO 1,000 ACRES PREFERRED BUT NOT ESSENTIAL.

EXCELLENT TENANT WHO REQUIRES HOUSE FOR A PERIOD UP TO FIVE YEARS.

Apply GUDGEON & SONS, Estate Agents, Winchester, Hants.

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LONDON, W.1.

RALPH PAY & TAYLOR

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EXCEPTIONALLY ATTRACTIVE
STONE-BUILT RESIDENCE,
COMMANDING FINE VIEWS TO THE WELSH HILLS.
ELEVEN BEDROOMS, BATHROOM, THREE
RECEPTION, BILLIARD ROOM.
ELECTRIC LIGHT, CENTRAL HEATING.
Stabling. Garage. Two cottages.
BEAUTIFULLY TIMBERED GARDENS AND
GROUNDS; in all
ELEVEN ACRES.
PRICE ONLY £5,500

RALPH PAY & TAYLOR, as above.

BETWEEN DORKING AND GUILDFORD

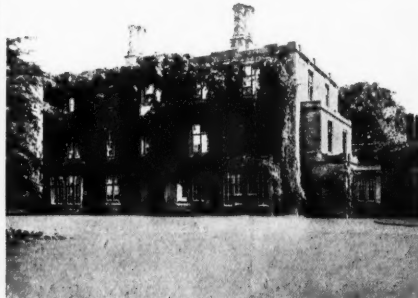
350ft. up, with sunny open views over beautiful country.



DISTINCTIVE CHARACTER RESIDENCE.
Ten bed and dressing rooms, two bathrooms, three reception,
billiard room; central heating, electric light; garage, two
excellent cottages.
CHARMING TERRACED GARDENS with tennis and
croquet lawns; in all
FIVE ACRES.
REDUCED PRICE FOR IMMEDIATE SALE.
RALPH PAY & TAYLOR, as above.

FINE HUNTING CENTRE

ABOUT 50 MILES FROM LONDON.



SMALL SPORTING ESTATE OF NEARLY
100 ACRES.
Large hall, three or four spacious reception rooms,
billiard room, fourteen bedrooms, two bathrooms.
COMPANY'S WATER. ELECTRIC LIGHT.
Eight loose boxes, garage and rooms over, buildings and
cottages.
FINELY TIMBERED PARK,
bounded by the Ouse, which provides fishing. Hunting
with the Oakley, Whaddon Chase and Grafton packs and
North Bucks Otter Hounds. Golf one mile. Shooting
obtainable.
FOR SALE.
Nineteen acres only, with two lodges and cottage need be
taken if preferred.
RALPH PAY & TAYLOR, as above.

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" 2301
" 4424

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Auctioneers and Surveyors,
Valuers,
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YORKSHIRE & LANCASHIRE BORDERS

WITHIN EASY MOTORING DISTANCE OF LANCASTER AND LEEDS.

"LAWKLAND HALL," AUSTWICK, NEAR SETTLE.

A STONE-BUILT TUDOR MANOR HOUSE,
thoroughly modernised, in perfect order. Electric light, central heating; lounge
hall, three large reception rooms, long gallery, eleven or more bedrooms, three bath-
rooms, beamed ceilings, fine panelling.

GARAGE, STABLING. TWO GOOD FARMS AND COTTAGE.

CHARMING walled gardens with TROUT STREAM at foot, flagged paths,
tennis court, meadows, and nearly 100 acres of fine woodland.

100 UP TO 440 ACRES
(750 ACRES OF SHOOTING OPTIONAL.)

FOR SALE (OR WOULD BE LET, FURNISHED).

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TRUSTEES' SALE.

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About two miles golf, tennis, polo and main line station; just under one hour Waterloo.



FASCINATING OLD-WORLD RESI-
DENCE of picturesque appearance, of a type
that very rarely comes into the market; seven
bedrooms, dressing room, bathroom (h. and c.),
hall, cloakroom, three reception rooms, servants'
sitting room, etc.; DANCE OR BILLIARD ROOM;
garages for three cars, cottage; gas and water,
electric light could be had; gravel soil; pretty
matured grounds and paddock; in all

SEVEN-AND-THREE-QUARTER ACRES.

For SALE Privately, or by AUCTION, Tuesday,
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SOUTHWELL.—"CRANFIELD HOUSE."—Genuine
Queen Anne House: Three reception rooms, six bed
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garden, paddock, cottage, etc.; completely redecorated;
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ONE MILE FROM STATION, 45 minutes from City and West End.

In one of the highest and best residential parts of this popular inland health resort. 450ft. above sea level. Sandy soil.

ADJACENT TO LARGE AREAS OF COMMONLANDS.

DELIGHTFUL OLD-WORLD PERIOD
HOUSE, dating from the XVIIIth century and rich in historical associations, approached by a carriage drive and containing

FOUR RECEPTION. TWELVE BEDROOMS.
TWO BATHROOMS.

CO.'S ELECTRIC LIGHT, GAS AND WATER.
MAIN DRAINAGE. TELEPHONE.

Stabling and garages, cottage. UNUSUALLY BEAUTIFUL GARDENS AND PLEASURE GROUNDS, old turf lawns for croquet and tennis, magnificent trees and shrubs, cedar of Lebanon 700 years old, productive kitchen garden, glasshouses and paddock; in all

ABOUT FIVE ACRES.

PRICE MODERATE.

Inspected and strongly recommended by the SOLE AGENTS, CURTIS & HENSON, 5, Mount Street, W. 1.

BUCKS

THIRTY MINUTES' RAIL BY EXPRESS SERVICE OF TRAINS; ON GRAVEL SOIL; NEAR FIRST-CLASS GOLF.

DELIGHTFUL OLD-WORLD RESIDENCE, on two floors, with lounge hall, four reception, ten bed and dressing, three bathrooms.

ELECTRIC LIGHT AND ALL MODERN CONVENIENCES.
CENTRAL HEATING. TELEPHONE.

Stabling, garage with rooms over, cottage, outbuildings. MATURED GARDENS, with tennis and other lawns, herbaceous borders, ornamental trees and shrubs, orchard, kitchen garden and paddock; in all nearly FIVE ACRES.

PRICE £6,000. EXECUTORS' SALE.

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PICTURESQUE RESIDENCE, occupying fine position in finely timbered park, approached by two long carriage drives with lodges. The accommodation includes LOUNGE HALL, FOUR RECEPTION, EIGHTEEN BEDROOMS, THREE BATHROOMS, etc.; GAS AND CO.'S WATER laid on, CENTRAL HEATING, telephone; stabling, two garages, home farm of 200 acres if required; singularly delightful pleasure grounds, well matured beautiful timber, ornamental water, lawns for three tennis courts, rose garden, Dutch garden, range of glass, walled kitchen garden, etc.

TO BE LET, FURNISHED OR UNFURNISHED.

HUNTING AND GOLF. Inspected and strongly recommended.

Sole Agents, CURTIS & HENSON, 5, Mount Street, W. 1.

WEST SUSSEX

ONE HOUR'S RAIL. MAIN LINE TRAINS.

IMPOSING TUDOR-STYLE RESIDENCE, occupying fine high position in beautifully timbered park; extensive views to lovely South Downs; two carriage drives; FOUR RECEPTION, TWELVE BEDROOMS, THREE BATHROOMS, ACCOMMODATION for servants; all modern conveniences; ELECTRIC LIGHT, CENTRAL HEATING, TELEPHONE; ample water supply modern drainage; excellent stabling and garage, laundry, cottages; beautifully wooded grounds, wide spreading lawns, two walled gardens, orchards, rich grass park-land and woods, containing valuable timber.

195 ACRES. PRICE ONLY £12,000.

Highly recommended.—Sole Agents, CURTIS & HENSON, 5, Mount Street, W. 1.

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ON THE LOVELY LEITH HILL RANGE WITH UNPARALLELED VIEWS.

DELIGHTFUL MODERN RESIDENCE, surrounded by charming grounds, occupying a wonderful position, 600ft. above sea level; FIVE RECEPTION, FIFTEEN BEDROOMS, FOUR BATHROOMS, CO.'S WATER AND GAS, CENTRAL HEATING, TELEPHONE, modern drainage; garage, stabling, suite of rooms for married man; lovely gardens, very fine terrace with exquisite views, two grass courts, HARD COURT, fan garden, walled kitchen garden, small lake, cottage of ten rooms, and small cottage, grass and woodland; in all

ABOUT TWELVE ACRES.

For SALE, or would LET.—CURTIS & HENSON, 5, Mount Street, W. 1.

ASHDOWN FOREST

AT A SACRIFICIAL PRICE.

EASY ACCESS OF FIRST-CLASS GOLF IN A MAGNIFICENT SITUATION.

A PERFECTLY APPOINTED RESIDENCE, 500ft. ABOVE SEA LEVEL, enjoying A WONDERFUL PANORAMA. The accommodation affords every comfort and luxury and includes lounge hall, oak-panelled dining room, three delightful reception, billiard, nine principal bed and dressing rooms, five BEAUTIFULLY FITTED BATHROOMS with shower, etc., nursery wing, servants' wing, bathroom. ELECTRIC LIGHT, CENTRAL HEATING, EXCELLENT WATER. FASCINATING GROUNDS (full southern exposure), fine timber, rose gardens, walled fruit gardens, tennis and croquet lawns, glass, two lakes, EXCELLENT GARAGE, FIVE COTTAGES, all with electric light. 80 ACRES.

REDUCED PRICE.—CURTIS & HENSON, 5, Mount Street, W. 1.

HERTFORDSHIRE HILLS

40 MINUTES' RAIL.

BEAUTIFUL OLD RED BRICK QUEEN ANNE HOUSE, occupying delightful position, 400ft. above sea level, with extensive views, surrounded by well-timbered parkland; long avenue drive; LOUNGE HALL, THREE RECEPTION, NINE BEDROOMS, BATHROOM; ELECTRIC LIGHT, CENTRAL HEATING, TELEPHONE; excellent water, modern drainage, garage, stabling for eighteen, farmbuildings, dairy, laundry, home farm (if desired), four cottages; tennis and croquet lawns, walled kitchen garden, large orchard, etc., well-timbered grassland;

ABOUT 40 ACRES.

Excellent golf, hunting and shooting.—CURTIS & HENSON, 5, Mount Street, W. 1.

80 MINUTES' RAIL.

EXCELLENT MOTOR ROAD.

HUNTING SIX DAYS PER WEEK.

GRAFTON AND PYTCHLEY COUNTRY



GRANDLY TIMBERED ESTATE OF 450 ACRES.

WITH A VERY FINE STONE-BUILT RESIDENCE (A PORTION DESIGNED BY INIGO JONES AND OF HISTORICAL INTEREST).

OCCUPYING A VERY CHOICE POSITION, SURROUNDED BY A BEAUTIFULLY WOODED PARK.

The approach is by a long drive, and the accommodation comprises hall, four reception, eighteen bedrooms, three bathrooms, etc.

ELECTRIC LIGHT. CENTRAL HEATING. TELEPHONE.
UNFAILING WATER SUPPLY.

RANGE OF STABLING FOR HUNTERS.
LARGE GARAGE.

DELIGHTFUL PAVED GARDEN, colonnade, lily pond, walled garden, large orchards; excellent home farm, first-class buildings, ten cottages; land nearly all old park pasture; 100 acres of covert; fine oak timber.

VERY LOW PRICE.

Sole Agents, CURTIS & HENSON, 5, Mount Street, W. 1.

Telephone No.:
Grosvenor 1553 (3 lines).

GEORGE TROLLOPE & SONS

25, MOUNT STREET, GROSVENOR SQUARE, W.1

And at
Hobart Place, Eaton Sq.,
West Halkin St., Belgrave Sq.,
45, Parliament St.,
Westminster, S.W.



NEAR BASINGSTOKE
FOR SALE.
GEORGIAN HOUSE,
600 FT. ABOVE SEA, FACING SOUTH, IN EXCELLENT
ORDER, and
HAVING ALL MODERN CONVENIENCES.
THIRTEEN BED. THREE BATHS.
LOUNGE, THREE RECEPTION ROOMS.
GARAGES. STABLING. INEXPENSIVE GARDENS.
ELEVEN-AND-A-HALF ACRES.

Personally inspected and recommended by GEORGE
TROLLOPE & SONS, 25, Mount Street, W.1. (A 3119.)

WORPLESDON GOLF COURSE
50 YARDS FROM FIRST TEE.
MODERN WELL-PLANNED HOUSE
on south slope,
IN BEAUTIFUL GARDENS and WOODLAND.
TEN BED, TWO BATHS, LOUNGE,
TWO RECEPTION ROOMS.
ELECTRIC LIGHT.
GARAGE. LARGE COTTAGE.

FOR SALE WITH THREE OR FIVE ACRES.

Confidently recommended by GEORGE TROLLOPE and
SONS, 25, Mount Street, W.1. (C 1004.)

HAMPSHIRE

Three-quarters of a mile trout fishing (both banks).

**COMFORTABLE OLD-FASHIONED
COUNTRY HOUSE.**

Lounge hall, three reception, eighteen bed, four baths.

**ELECTRIC LIGHT BY WATER POWER.
CENTRAL HEATING.**

Stabling, garages, two lodges, home farm, cottages.

Two hard tennis courts, squash racquets court.

182 OR 258 ACRES.

FOR SALE. A BARGAIN.

VACANT POSSESSION.

Strongly recommended.—Particulars of Sole Agents,
GEORGE TROLLOPE & SONS, 25, Mount Street, W.1.

SOMERSET

MENDIP HILLS.

HUNTING. GOLF. TROUT FISHING.

EARLY GEORGIAN MANOR HOUSE.

Hall, three reception, five principal bed (fitted basins);
ample secondary accommodation, two baths.

Stabling for six, large double garage, etc.

ELECTRIC LIGHT. CENTRAL HEATING.

Pleasure grounds, with hard tennis court, orchard
bounded by stream, walled kitchen garden, FOUR-
ROOMED COTTAGE; in all

SIX ACRES.

Completely modernised, newly decorated, ready to step into

£4,750 FOR QUICK SALE.

GENUINE BARGAIN.

Inspected and recommended by GEORGE TROLLOPE
and SONS, 25, Mount Street, W.1. (A 7275.)

ON THE HILLS NEAR BEACONSFIELD



AN EASILY-RUN MODERN RESIDENCE.
SUITABLE FOR CITY MAN.

Six bed and dressing, two baths, hall and three reception.

DOUBLE GARAGE.

**MAIN ELECTRIC LIGHT AND WATER, CENTRAL
HEATING.**

DELIGHTFUL GARDEN with TENNIS COURT.

FOR SALE, LEASEHOLD

(terms for Freehold available).

With **TWO-AND-A-QUARTER ACRES.**

Inspected and recommended by GEORGE TROLLOPE
and SONS, 25, Mount Street, W.1. (C 6270.)

NEAR WINCHESTER

Charming old-world village.

London just over one hour.

DELIGHTFUL GEORGIAN RESIDENCE.

Redecorated and modernised at a cost of over £2,000.

**SEVEN BED, THREE BATHS,
LOUNGE HALL, THREE RECEPTION.**
Garage. Stabling.

Walled kitchen garden, tennis court, herbaceous borders.

PICTURESQUE OLD COTTAGE.

IN ALL TWELVE ACRES.

PRICE REDUCED TO £6,800 FOR QUICK SALE

Inspected and recommended by GEORGE TROLLOPE
and SONS, 25, Mount Street, W.1, who have plan and
photos. (A 3132.)



GIFFARD, ROBERTSON & LUCEY

ESTATE
AGENTS AND
AUCTIONEERS.

(SUCCESSORS TO DIBBLIN & SMITH).

106, MOUNT STREET, GROSVENOR SQUARE, W.1.

Tel.:
Grosvenor 1671
(2 lines).

ALL THESE PROPERTIES HAVE BEEN INSPECTED

HERTS

40 minutes from London.



A VERY ATTRACTIVE RESIDENCE, about
500 ft. up, enjoying complete privacy and com-
manding uninterrupted views for many miles; ten bed-
rooms, bathroom, three reception rooms.

MODERN CONVENIENCES.

STABLING. GARAGE. COTTAGE.

Delightful old-world gardens

ABOUT ELEVEN ACRES.

FOR SALE, FREEHOLD.

Full particulars from the Owner's Agents, Messrs.
GIFFARD, ROBERTSON & LUCEY, 106, Mount Street, W.1.

BEAUTIFUL QUEEN ANNE HOUSE



IN A FAVOURITE SPORTING DISTRICT
OF SUFFOLK, near a village, and two-and-a-half
miles from a station. Accommodation:

**LARGE HALL, THREE RECEPTION ROOMS,
TWELVE BEDROOMS, THREE BATHROOMS.**

Three cottages. Garage.

CENTRAL HEATING. ELECTRIC LIGHT.

The gardens are renowned for their beauty, and the
total area of the Property extends to about

40 ACRES.

FOR SALE AT A REASONABLE PRICE.

Further details from GIFFARD, ROBERTSON & LUCEY,
106, Mount Street, London, W.1.

LONDON 20 MILES. BUCKINGHAMSHIRE



**AN EXCEPTIONALLY ATTRACTIVE AND
WELL-BUILT HOUSE** in a favourite district;
frequent bus service to the station and near several
well-known golf courses. Accommodation:

**THREE RECEPTION ROOMS, SIX BEDROOMS,
BATHROOM.**

ALL MODERN CONVENIENCES.

PRETTY GARDEN OF HALF-AN-ACRE.

FOR SALE AT A VERY REASONABLE PRICE.

Further details from GIFFARD, ROBERTSON & LUCEY,
106, Mount Street, London, W.1.

Telegrams:
"Wood, Agents (Audley)
London."

JOHN D. WOOD & CO.

6, MOUNT STREET, GROSVENOR SQUARE, LONDON, W.1.

Telephone:
Grosvenor 2130
" 2131

FAVOURITE POSITION ON THE COTSWOLDS

Easy reach of CIRENCESTER and CHELTENHAM; two miles from a station on G.W. Ry. main line (two hours from London).

FIVE MILES FROM THE NOTED MINCHINHAMPTON GOLF COURSE.

THIS PICTURESQUE OLD XVTH CENTURY RESIDENCE. in splendid repair, enjoying a picked position nearly 500ft. above sea level, in a GRANDLY TIMBERED PARK, and commanding LOVELY PANORAMIC VIEWS.

It contains hall, billiard and four reception rooms, four bathrooms and 23 bed and dressing rooms.

ELECTRIC LIGHT. CENTRAL HEATING. MODERN DRAINAGE.
SPLENDID WATER SUPPLY.

Stabling for ten, garages and grooms' quarters and capital outbuildings; lodge and five cottages.

FINELY TIMBERED GROUNDS, laid out in terraces, range of glass and kitchen garden.

Home Farm and another Farm; in all about 544 ACRES.

Hunting with the V.W.H., Cotswold, and the Duke of Beaufort's.

FOR ITS SIZE THE PROPERTY AFFORDS GOOD SHOOTING.

TO BE SOLD, WITH 544 ACRES OR 335 ACRES, AT A MOST REASONABLE PRICE.

Inspected and strongly recommended by the Agents, Messrs. JOHN D. WOOD and Co., 6, Mount Street, London, W.1, or Messrs. BRUTON KNOWLES & Co., Albion Chambers, Gloucester. (71,030.)



ELECTRIC LIGHT.

CENTRAL HEATING.

SANDWICH FIFTEEN MILES

FOUR MILES FROM STATION AND FIVE MILES FROM CANTERBURY

£15,000, FREEHOLD (NOT OPEN TO OFFER).

ABOUT 700 ACRES.

FINE RESIDENCE, JACOBAN REPLICIA,

Luxuriously fitted and appointed; 22 bed and dressing rooms, five baths.

Agent's house. Several good cottages.

FIVE FARMS.

GOOD SPORTING WOODLANDS
(TIMBER INCLUDED).

MANSION AND SMALLER AREA AT PROPORTIONATE PRICE.

Personally inspected by Messrs. JOHN D. WOOD & Co., who can recommend the Property. Offices, 6, Mount Street, London, W.1. (3567.)



OVER 600FT. HIGH ON THE CHILTERN HILLS

Within an hour of London by an excellent service of trains and good motor roads.

THIS EXCEPTIONALLY ATTRACTIVE TWO-STORIED RESIDENCE, well planned and standing in the midst of delightful terrace gardens and grounds, with good kitchen garden, and commanding

MAGNIFICENT PANORAMIC VIEWS FOR ABOUT 20 MILES.

Thirteen bed and dressing rooms, four bathrooms, lounge hall, four reception rooms.

ELECTRIC LIGHT. CENTRAL HEATING. TELEPHONE. MODERN SANITATION.
CHAUFFEUR'S AND GARDENER'S COTTAGES.

GOOD GARAGE AND STABLING ACCOMMODATION.

THREE MINUTES FROM GOLF COURSE. HUNTING WITH THE WHADDON CHASE.
NEAR POLO.

TO BE SOLD WITH ABOUT 42 ACRES.

Personally inspected and strongly recommended by the Agents, Messrs. JOHN D. WOOD & Co., 6, Mount Street, London, W.1. (40,871.)



FOR SALE.

YORKSHIRE

ON THE HAMBLETON HILLS. 600FT. UP.

About 45 miles from Leeds and Bradford, commanding glorious panoramic views to York Minster.

A COMPACT RESIDENTIAL AND SPORTING ESTATE
of nearly
1,000 ACRES.

THIS FINE OLD STONE-BUILT HISTORICAL MANSION HOUSE
lies at the head of a splendidly timbered park, and contains sixteen bedrooms, three bathrooms, four reception rooms and billiard room, complete offices; good garage laundry, etc.

ELECTRIC LIGHT. AMPLE COTTAGES. CENTRAL HEATING.

Richly timbered grounds with famous rock gardens.

THE COVERTS AFFORD HIGH FLYING PHEASANTS AND A PORTION
OF THE ESTATE IS MOORLAND.

Inspected and recommended by the Sole Agents, Messrs. HERBERT J. WATSON, 3, St. Leonards, York; and Messrs. JOHN D. WOOD & Co., 6, Mount Street, London, W.1. (81,037.)



JOHN D. WOOD & CO., 6, MOUNT STREET, LONDON, W.1.

KNIGHT, FRANK & RUTLEY AND WALTON & LEE

THE ESTATE SALE ROOMS, LONDON, W. 1

GATEWAY OF THE ENGLISH LAKES

Three miles from main line station bringing within easy reach the important northern cities.

A FREEHOLD RESIDENTIAL PROPERTY.

consisting of a substantially built RESIDENCE in the Tudor style, standing in a fine position and commanding magnificent views over the surrounding country. It is approached by a carriage drive with lodge entrance.



Four reception rooms, billiard room, boudoir, fifteen bedrooms, three bathrooms, etc. AMPLE STABLING AND GARAGE. TWO COTTAGES.

THE GARDENS AND GROUNDS

are a special feature, having been laid out with great taste and care; they are beautifully timbered with forest and coniferous trees and include clipped yew hedges, rockeries, aquatic garden, rose garden, two lawn tennis courts and hard court. The remainder is park-land; extending in all to about 55½ ACRES.

FOR SALE BY PRIVATE TREATY.

Agents, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1. (23,585.)

EAST LOTHIAN COAST

THE FAVOURITE RESIDENTIAL AND GOLFING TOWN OF NORTH BERWICK. Five minutes' walk from the first tee of golf course and half-a-mile from the station, with facilities for reaching Edinburgh, Glasgow and London.

CHEYLESMORE LODGE,

situated at the west end of the town, on rising ground, and commanding splendid views of the Firth of Forth.



THE RESIDENCE, which is approached by a drive, contains panelled lounge, billiard and three reception rooms, eight bedrooms, three bathrooms, five servants' bedrooms, sewing room and offices.

Lighted by electricity. Company's water. Main drainage.

ATTRACTIVE GROUNDS of about FIVE ACRES, including rose garden and two grass tennis courts; garage for two cars.

There are several golf courses at Gullane within easy motoring distance.

FOR SALE BY PRIVATE TREATY.

Agents, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1, and Edinburgh and Glasgow.

NORTH RIDING OF YORKS

IN A MARKET TOWN.

TO BE LET, UNFURNISHED, ON A SEVEN YEARS' LEASE.



ATTRACTIVE OLD MANOR HOUSE,

built of stone with slated roof, and containing four reception rooms, eight principal and four servants' bedrooms, several attic rooms, complete domestic offices.

Lighting by gas, and Company's water is laid on.

There is a garage for one car.

The Garden includes flower and kitchen gardens, tennis lawn, peach-house, vinery, pit, etc., and a meadow of about two acres. The Property extends in all to about five acres. Hunting with the Bedale and Zetland Foxhounds.

RENT £123 PER ANNUM.

Agents, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1. (24,147.)

20 MILES WEST OF LONDON

TO BE SOLD, FREEHOLD.

A XVTH CENTURY FARMHOUSE,

with tiled roof, timbered frame and oak beams, facing south, with excellent views. It is approached by a drive about 200 yards in length, and stands well back from the road. Hall, lounge, dining room, five bed and dressing rooms, bathroom and offices.

Company's water. Telephone. Modern drainage. Garage. Croquet lawn, kitchen garden, orchard, meadowland; in all ABOUT TEN ACRES.

PRICE, FREEHOLD, £3,000. Golf and hunting. Agents, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1. (24,143.)

SOUTH COAST

One mile from station. Between Brighton and Worthing. A FREEHOLD RESIDENTIAL PROPERTY consisting of a PICTURESQUE RESIDENCE, standing on high ground, approached by a carriage drive and commanding beautiful views.

Three reception rooms, eight bed and dressing rooms, two bathrooms. All modern conveniences.

Ample stabling, garage accommodation, and lodge.

WELL-TIMBERED GARDENS AND GROUNDS, tastefully laid out, including tennis and bowling green, two other lawns, kitchen and fruit garden, vinery, three paddocks, and in addition some 33 acres of downland, a pair of cottages and some useful outbuildings, which are let; the total area being 40 ACRES.

The whole Property in excellent order.

AT THE LOW PRICE OF £7,000. (Exor.'s Sale.)

Agents, Messrs. WM. WILLETT, LTD., Hove.

Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1. (24,139.)

ST. ALBANS DISTRICT

ABOUT HALF-A-MILE FROM MAIN LINE STATION.

With express trains to town.



A FREEHOLD RESIDENCE,

approached by a carriage drive, standing 450ft. above sea level and containing lounge hall, three or four reception rooms, nine bedrooms, nursery, two bathrooms, etc. Garage.

Central heating, Company's electric light, gas, main water supply, main drainage.

THE GARDENS AND GROUNDS include asphalt tennis court, terraces, flower garden, kitchen garden and two spinneys; in all about

TWO ACRES.

An additional two acres can be purchased, if desired. The whole is in excellent order throughout.

FOR SALE AT A REASONABLE PRICE.

Agents, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1. (22,765.)

SUFFOLK

A VALUABLE RESIDENTIAL AND AGRICULTURAL PROPERTY OF 556 ACRES.

The Residence, approached by a carriage drive, is substantially built of brick and slate.



Hall, three reception rooms, nine bed and dressing rooms, bathroom and offices.

WELL-ARRANGED GARDENS WITH TENNIS LAWN.

Stabling, seventeen cottages and an exceptional range of farmbuildings.

As a residential stock and corn farm, the Property is second to none in East Anglia, and has been in the occupation of the present owner, a successful breeder of Shire horses, for the past 40 years. Several well-placed coverts add to the sporting amenities.

PRICE FREEHOLD AND FULL DETAILS ON APPLICATION.

Agents, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1. (15,080.)

NEWBURY

IN A DELIGHTFUL POSITION 400FT. ABOVE THE SEA, ON GRAVEL SOIL

With wonderful views over miles of well-wooded country.



TO BE SOLD

THIS ATTRACTIVE RESIDENCE OF PLEASING ELEVATION, containing small hall, lounge hall, three reception rooms, nine bed and dressing rooms, bathroom and adequate domestic offices.

Electric light. Telephone. Abundant well water. Modern drainage. Garage for two. Stabling for two. Man's room.

THE GARDENS

are unusually charming. There is a delightful sunk garden with sundial and stone-slabbed walks, pergola with climbing roses, rose garden, two tennis courts, young orchard; productive kitchen garden and two enclosures of meadowland; in all about

TEN ACRES.

The House is in very good order indeed.

Agents, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1. (12,870.)

KNIGHT, FRANK & RUTLEY,
AND
WALTON & LEE,

20, Hanover Square, W. 1.
90, Princes Street, Edinburgh.
78, St. Vincent Street, Glasgow.
41, Bank Street, Ashford, Kent.

(Knight, Frank & Rutley's advertisements continued on pages iii. and v.)

Telephones:

314 } Mayfair (8 lines).
306 }
20146 Edinburgh.
2716 Central, Glasgow.
327 Ashford, Kent.

Telephone:
Oxted 240.

F. D. IBBETT & CO., F.A.I.

AUCTIONEERS & ESTATE AGENTS, OXTED, SURREY

And at
SEVENOAKS,
KENT.



CHARMING OLD-WORLD HOUSE, built about 1822, and of a very charming and dignified character. The accommodation is exceptionally well planned and comprises nine or ten bedrooms, bathroom, four reception rooms, etc.; Company's water and gas; garage and stabling; beautiful garden and grounds, including tennis court, extending in all to about thirteen-and-a-half acres.

PRICE £4,000, FREEHOLD.

Further particulars from F. D. IBBETT & Co., F.A.I., Oxted, Surrey.

UNSOLD AUCTION BARGAIN.
OXTED.—Charming modern COTTAGE-STYLE RESIDENCE, occupying a most convenient position within five minutes' walk of Oxted Station; four bedrooms, bathroom, two reception rooms, etc.; garage.
ONE ACRE GARDEN with tennis court.
Electric light, gas, water, telephone, main drainage, etc.
PRICE ONLY £2,500, FREEHOLD.
Particulars from F. D. IBBETT & Co., F.A.I., Oxted.

ON LIMPSFIELD COMMON.

A WONDERFUL REPLICA of an old TUDOR HOUSE; eight bedrooms, two bathrooms, three reception rooms, lounge hall, etc.

ONE ACRE OR MORE.
ALL CONVENIENCES. GARAGE.

PRICE £3,850, FREEHOLD.

Full particulars from F. D. IBBETT & Co., Oxted, Surrey.

W. HUGHES & SON, LTD.

Auctioneers and Estate Agents,
38, COLLEGE GREEN, BRISTOL.
Phone: 1210 Bristol. Established 1832.



NORTH GLOS (in the heart of the Ledbury Hunt; within easy reach of Cheltenham, Hereford, Ross and Gloucester).—This charming old XVIII century COUNTRY RESIDENCE of mellowed red brick, in most enviable position, and with electric light, central heating, Co.'s water and telephone.

40 ACRES.

of delightful inexpensive grounds and rich pastureland; hall, three reception (including oak-panelled lounge room 30ft. by 15ft.), eight beds, bath (h. and c.) Stabling, garage, three cottages.

RANGE OF MODEL FARMBUILDINGS.

PRICE £6,000.

Inspected and strongly recommended by W. HUGHES and SON, LTD., as above. (17,549.)



NEAR TAUNTON.

£1,775 or near offer is the price asked for this very charming old-fashioned COTTAGE RESIDENCE, in a high position, commanding fine views, and in first-rate order and repair. The Cottage has been modernised at great expense and contains hall (17ft. by 9ft.), lounge, three reception, four good bedrooms and box-room, bath (h. and c.); Co.'s water is laid on. The gardens which surround are small but exceedingly attractive and include lawns, kitchen garden; the whole covering about half-an-acre. There is good stabling, garage for two cars, also useful outbuildings.

MUST BE SEEN TO BE APPRECIATED.

Recommended by W. HUGHES & SON, LTD., as above. (16,406.)

BUCKLAND & SONS

WINDSOR, SLOUGH AND READING.
Also 4, BLOOMSBURY SQUARE, W.C.1. Museum 0472.
LAND AGENTS, SURVEYORS AND AUCTIONEERS.
Windsor 48, Slough 28, Reading 1890.



BERKSHIRE.

Within a few minutes' walk of Wellington College Golf Links.

A MODERN GABLED RESIDENCE, occupying a choice position 500ft. above sea level, approached by carriage drive; lounge hall, three reception, nine bed and dressing rooms; electric light, Company's water, telephone, modern drainage; chauffeur's cottage, stabling, garage; well-timbered grounds, including tennis court; in all about FOUR ACRES. Price £4,300.—Personally inspected and recommended by BUCKLAND & SONS, 154, Friar Street, Reading.

IN THE HEART OF THE BEAUFORT AND BERKELEY HUNTS (two miles from Chipping Sodbury, Glos).—For SALE, with vacant possession, GENTLEMAN'S COUNTRY RESIDENCE and about 33 ACRES; entrance hall, three reception rooms, eleven bed and dressing rooms, two bathrooms, servants' rooms, excellent offices; h. and c. water throughout, ELECTRIC LIGHT, CENTRAL HEATING, good water supply pumped by engine; attractive grounds of about THREE ACRES; excellent stabling for hunters, garage, two lodges, groom's cottage, outbuildings. Property in good condition and well fitted. Personally inspected.—Full particulars and orders to view of POWELL and POWELL, LTD., Estate Agents, Bath.

HANKINSON & SON

AUCTIONEERS, LAND AND ESTATE AGENTS,
BOURNEMOUTH.
Phone 1307.

NEW FOREST.

Within easy reach of the sea.



In a quiet situation, protected on the north by the woods of a large estate.

AN ATTRACTIVE MODERN COUNTRY HOUSE; three reception, six bed, two bathrooms, etc.; central heating, silverite gas plant; heated garage, stabling and outbuildings; well-kept gardens; tennis lawn and two small paddocks; in all about four acres.

FREEHOLD £3,500.

WHATLEY & CO. in conjunction with **DAVEY & CO.**
Estate Agents, Auctioneers & Surveyors [Ltd.
CIRENCESTER, 113, WHITELADIES ROAD, BRISTOL.
Telephone: Cirencester 33. Bristol 4852.



DUKE OF BEAUFORT'S HUNT.—For SALE, an attractive stone-built RESIDENCE, standing in charming grounds; entrance hall, drawing room, dining room, lounge hall, cloak, morning room, kitchen and usual domestic offices, etc., servants' hall, excellent cellars, twelve bedrooms, housemaid's cupboard, w.c.s, bathroom; electric light, Co.'s water; excellent stabling for eleven; large garage, men's room, farmbuildings; pastureland; total area about 20 acres; rose garden, tennis lawn, terraces, Dutch garden, rockery, yew walk, etc.—For further particulars apply WHATLEY & CO., Estate Agents, Cirencester, and DAVEY & CO., LTD., 113, Whiteladies Road, Bristol. (3/268.)

CLARK & MANFIELD

AUCTIONEERS, LAND AND ESTATE AGENTS,
AND VALUERS
50, JERMYN STREET, LONDON, S.W. 1.

IN A GOOD POSITION, NEAR HORSHAM.
ATTRACTIVE AND COMFORTABLE
COUNTRY RESIDENCE, in good order, standing in 27 ACRES
GARDENS AND GRASSLAND.
Halls, three reception, eight bed, bath, etc.
Stabling and garage.
£3,600. INSPECTED AND RECOMMENDED.

SIX MILES FROM GUILDFORD.
Commanding glorious views.
**PICTURESQUE ELIZABETHAN FARM-
HOUSE**, with many interesting features; three
reception, four bed, three attics (easily converted), bath,
etc.; modern conveniences.
TWO-AND-A-HALF ACRES
WELL LAID-OUT GARDENS.

ONE MILE FROM THE SEA. IN VILLAGE ON EDGE
OF EXMOOR.

OLD CREEPER-COVERED HOUSE, dating
from XIVth century, full of old oak, etc.; three
reception, five bed, bath, etc.; stabling and garage;
attractive garden of about

HALF-AN-ACRE.

HUNTING AND FISHING AVAILABLE. £2,100.

THAKE & PAGINTON

SURVEYORS, AUCTIONEERS AND VALUERS.
Offices: 28, BARTHOLOMEW STREET, NEWBURY.
Telephone: 145.

GENUINE OLD FARMHOUSE

IN THE FAMOUS SAVERNAKE FOREST.
One-and-a-half miles station.

FIVE BEDROOMS, TWO RECEPTION ROOMS,
DAIRY, KITCHEN, WASH-HOUSE, Etc.

MANY OLD FEATURES.

OLD GARDEN with box edged paths, orchard, paddock.

THREE ACRES.

Up to eighteen acres available.

STABLING. GARAGE. COWHOUSE.

LOW PRICE FOR QUICK SALE.

Sole Agents, THAKE & PAGINTON, Newbury, Berks.

NEAR BOURNEMOUTH

IN GLORIOUS POSITION ON HILL OVERLOOKING POOLE HARBOUR.



TO BE SOLD,

CHARMING OLD COUNTRY HOUSE.

standing in one-and-a-half acres of ground; Freehold; sixteen rooms, billiard room, large hall; central heating, electric light, gas, water; garages, stables and greenhouses; every convenience; can be run by three servants.

GROUNDS NICELY
TIMBERED, well laid out.

£5,000, OR NEAR OFFER.

To be SOLD by order of the Executors of the late Rt. Hon. Sir H. A. Robinson, Bart., K.C.B.

Apply WILLIAMS & JAMES, Solicitors, Norfolk House, Embankment, W.C. 2; or JAMES & SONS, Station Approach, Parkstone, Dorset.

Telephone: 4706 Gerrard (2 lines).
Telegrams: "Cornishmen, London."

TRESIDDER & CO. 37, ALBEMARLE STREET, W.1.

£2,000 WITH 7 ACRES. £4,000 WITH 33 ACRES.
ABERGAVENNY (5 miles; magnificent position; 650ft. up).—A very attractive RESIDENCE; carriage drive with lodge; 3 reception, bathroom, 11 bed and dressing rooms; electric light, water by gravitation, telephone; stabling, garage; well-timbered grounds, tennis, kitchen garden, glasshouses, and park-like pasture.
Farmhouse, cottage, and further 26 acres optional.
TRESIDDER & Co., 37, Albemarle St., W. 1. (14,889.)

60 ACRES.
HITCHIN (4 miles; within hour London).—For SALE, delightful RESIDENCE, replete with all modern conveniences; carriage drive.
Hall, 2 oak-panelled reception rooms (1 used as billiard room), music room and 4th sitting room.
2 bathrooms, 13 bed and dressing rooms.
Electric light, telephone, Co.'s water, central heating, stabling, garage, farmery, cottage (several available).
LOVELY GROUNDS.
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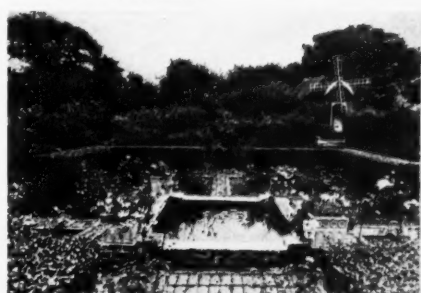
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HAMPSHIRE COAST

Two-and-a-half miles from Christchurch; six-and-a-half miles from Bournemouth and close to the New Forest.

MARINE RESIDENCE KNOWN AS

WATERFORD LODGE, MUDEFORD NEAR CHRISTCHURCH.

commanding beautiful sea views, approached by drive, and containing lounge hall, two reception rooms, and excellent offices, ten bed and dressing rooms, bathroom, etc.

ELECTRIC LIGHT AVAILABLE. COMPANY'S WATER. CONSTANT HOT WATER.

MAIN DRAINAGE. Garage. Chauffeur's flat. Stabling.

MATURED GARDENS AND GROUNDS, with tennis court, formal garden, and two paddocks, excellent kitchen garden; in all about

FOUR-AND-A-HALF ACRES.

VALUABLE BUILDING FRONTAGES. YACHTING. GOLF.

VACANT POSSESSION.

MESSRS. CONSTABLE & MAUDE will offer the above by AUCTION, as a whole, or in Lots, at the Central Hotel, Bournemouth, Hants, on Wednesday, 30th November, 1927, at 3 o'clock (unless Sold Privately beforehand). Particulars of the Solicitors, Messrs. KENDALL, PRICE and FRANCIS, 61, Carey Street, Lincoln's Inn, London, W.C.; or of the Auctioneers, 2, Mount Street, Grosvenor Square, London, W.1.



600 FT. UP.

ADJOINING CROWBOROUGH GOLF LINKS.

ASHDOWN FOREST

About one-and-a-half miles from Crowborough, two-and-a-half miles from Jarvis Brook Station and occupying a charming position with lovely views.

THE VERY ATTRACTIVE FREEHOLD PROPERTY

known as

BROOMHILL, CROWBOROUGH.

approached by a drive, containing lounge hall, three reception rooms, eight bed and dressing rooms, two bathrooms and excellent offices.

CENTRAL HEATING. COMPANY'S WATER. TELEPHONE. CONSTANT HOT WATER.

In perfect order throughout. Gardener's cottage. Garage and useful outbuildings. EXCEPTIONALLY PICTURESQUE GROUNDS include charming rose garden with pergola, crazy paved walks, rock garden, pretty lawns, first-class hard tennis court, vegetable garden and together with two enclosures of pasture, the total area extends to about

SIXTEEN ACRES.

VACANT POSSESSION.

CONSTABLE & MAUDE (in conjunction with Mr. CHARLES J. PARRIS) are instructed to offer the above for SALE by AUCTION, as a whole or in TWO LOTS, at the Mart, 155, Queen Victoria Street, E.C.4, on Tuesday, November 29th, 1927, at 2.30 p.m. (unless previously Sold Privately).—Illustrated particulars and conditions of Sale may be obtained from Mr. CHARLES J. PARRIS, Estate Agent, Crowborough; or from the Auctioneers, CONSTABLE & MAUDE, as above.

PRELIMINARY ANNOUNCEMENT.

ESHER, SURREY

One mile from Esher Station and only fourteen miles from Hyde Park Corner.



THE CHARMING XVIIIth Century Cottage de Luxe, known as THE COTTAGE. This perfect home, in exquisite taste, occupies a pleasant position close to the famous Sandown Park Race Course. It is beautifully decorated, and parquet flooring is laid practically throughout. The accommodation, on two floors, comprises entrance and inner halls, panelled dining room, magnificent drawing room with stone-panelled walls, panelled library, excellent offices, eight bed and dressing rooms, and three bathrooms; every modern convenience; excellent garage. Delightful old-world gardens with tennis lawn.



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IMPORTANT ANNOUNCEMENT.

TO BUILDERS, SPECULATORS AND OTHERS.

AT LOW RESERVES.

UNSURPASSED VIEWS.

IN 9 LOTS.

THE FAMOUS REIGATE HILL

PREMIER POSITION IN SURREY.

ON PRACTICALLY THE SUMMIT OF THIS NOTED BEAUTY SPOT; ABOUT TEN MINUTES' WALK FROM REIGATE STATION.

A PARCEL OF VALUABLE BUILDING LAND

WITH MAGNIFICENT VIEW DUE SOUTH, AFFORDING PERFECT POSITION FOR ERECTION OF FIRST-CLASS RESIDENCES (THE LAST REMAINING SITES AVAILABLE).

STANDING WELL REMOVED FROM THE MAIN ROAD; EXTENDING IN ALL TO ABOUT

NINE ACRES.

OF WHICH FIVE ACRES ARE FREEHOLD, THE REMAINDER BEING LONG LEASEHOLD AT NOMINAL GROUND RENT.

MAIN SERVICES AVAILABLE.

ALSO TWO FREEHOLD GROUND RENTS OF 10 GUINEAS AND £30 SECURED ON TWO SUPERIOR RESIDENCES, KNOWN AS "RIDGEWAY" AND "HIGHURST" RESPECTIVELY

CONSTABLE & MAUDE are instructed to OFFER the above for SALE by AUCTION, in LOTS, at the MARKET HALL, REDHILL, on WEDNESDAY, DECEMBER 7th, 1927, at 3 p.m. (unless previously Sold Privately).

Printed particulars, plan and conditions of Sale, may be obtained from the Solicitors, Messrs. MARTIN & HASLETT, 7, Philpot Lane, E.C.; or Messrs. HISCOTT, TROUGHTON & GRUBBE, 5, Stone Buildings, Lincoln's Inn, W.C.; or from the Auctioneers at their offices, 2, MOUNT STREET, GROSVENOR SQUARE, W.1.

CONSTABLE & MAUDE, 2, MOUNT STREET, GROSVENOR SQUARE

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HERTS (convenient to Newmarket and Cambridge).—COUNTRY RESIDENCE, in perfect order and condition, secluded position, 500ft. above sea level; three reception, seven bedrooms; garage and stabling, chauffeur's cottage; electric light; charming gardens with clipped yews, hard tennis court, paddock; fifteen acres. Price, Freehold, £5,500. Early possession.—Messrs. NASH, SON and ROWLEY, Land Agents, Royston, Herts. Telephone 12.

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built of stone, containing seven principal bed and dressing rooms, four maids' bedrooms, three bathrooms, three reception rooms, good domestic offices; electric light, central heating, telephone; stabling, garage, four cottages; beautiful well-timbered grounds, with flowering shrubs and plants, delightful walks with bridges over fine waterfalls; excellent pastureland, woodlands, etc.; long frontages to the River Glaslyn, providing salmon and trout fishing; the whole extending to about 679 ACRES. Price for immediate SALE only £8,000. Freehold (cost present owner £20,000).



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One mile from station. Five-and-a-half miles from Winchester and six miles from Southampton.

FOR SALE, an artistic Georgian style RESIDENCE in a secluded position, approached by carriage drive; six bedrooms, bathroom, three reception rooms, kitchen and domestic offices; Company's gas and water, main drainage; stabling, garage. The gardens and grounds are well timbered with large oaks, cherry and other ornamental trees, flower beds and borders, lawns, kitchen garden; the whole extending to an area of just over ONE ACRE. PRICE £2,750.

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One mile from Yarmouth.



FOR SALE, this exceedingly attractive modern Freehold RESIDENCE, built to an architect's design, and commanding beautiful unobstructed views to Freshwater Downs; six bedrooms (three fitted with lavatory basins, h. and c.), bathroom, three reception rooms, kitchen and complete domestic offices; Company's electric light and water, telephone; garage. The gardens and grounds are well matured and comprise tennis lawn, nine-hole putting green, productive kitchen garden, flower beds, orchard and paddock; the whole extending to an area of about SEVEN-AND-A-HALF ACRES. PRICE £4,000, FREEHOLD.

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Three miles from Yeovil. Seven miles from Sherborne.



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TO BE SOLD, this picturesque FREEHOLD RESIDENCE of character, standing 300ft. above sea level and in excellent order throughout.

Twelve bedrooms, three bathrooms, four reception rooms, beautiful Tudor oak staircase, kitchen and complete offices. Garage for two cars, stabling, two excellent cottages and fitted laundry. Private electric light plant, central heating, septic tank drainage, good water supply.

The grounds include lawns, kitchen garden, paddock, orchard, and extend to an area of about

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PRICE £5,500, FREEHOLD.

Hunting with Blackmore Vale, Cattistock and Sparkford Vale, etc.

ONE OF THE MOST DELIGHTFUL PROPERTIES IN THE COUNTY.

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Six miles from Hailsham Station; in beautiful country.

TO BE SOLD, this exceptional Freehold PROPERTY with picturesque House of Character, abounding in old oak, and containing five bedrooms, bathroom, three reception rooms, lounge hall, kitchen and complete domestic offices; four cottages, excellent buildings.

GOOD WATER SUPPLY, UP-TO-DATE DRAINAGE SYSTEM, TELEPHONE.

THE GARDENS AND GROUNDS which are a special feature, contain some wonderfully fine cedar trees, there is a pretty tea lawn, rose garden, rock garden, large pond, fruit trees, productive kitchen garden and orchard, valuable pasture land; the whole extending to an area of about

89 ACRES.

PRICE £6,500, FREEHOLD.
Fox & Sons, Land Agents, Bournemouth.

NEW FOREST

In a healthy district; almost adjoining a golf course.



FOR SALE, this unique modern Freehold RESIDENCE, built for owner's occupation and containing four bedrooms, bathroom, two reception rooms, kitchen and offices; garage. Tastefully laid-out garden, with rockery, lawns and kitchen garden; the whole extending to about **ONE ACRE.**

More land can be acquired if desired.

PRICE £2,150, FREEHOLD.

Fox & Sons, Land Agents, Bournemouth.



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FOR SALE, this exceedingly attractive well-built modern Freehold RESIDENCE, containing five bedrooms, bathroom, three reception rooms, entrance hall, kitchen and complete offices; Company's gas and water; stabling, garage; nicely arranged gardens with lawns, flower beds and ornamental shrubs, tennis lawn, productive kitchen garden, etc.; the whole comprising about **TWO ACRES.**

PRICE £2,500, FREEHOLD.

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Overlooking the Broadstone Golf Course.

TO BE SOLD, this exceptionally attractive well-constructed modern Freehold RESIDENCE, containing four good bedrooms, bathroom, two reception rooms, kitchen and offices; timber-built hut; Company's gas and water, main drainage. **WELL-MATURED GARDEN** laid out with lawn, flower borders, shrubs, kitchen garden; the whole comprising about **HALF-AN-ACRE.**

PRICE £2,000, FREEHOLD.

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ON THE DORSET COAST

TO BE SOLD, this very charming modern COTTAGE RESIDENCE, artistically designed, and containing three bedrooms, well-fitted bathrooms, two sitting rooms, lounge hall, kitchen and offices; Company's gas and water, main drainage. A special feature of the Property is the unique grounds, which comprise about **TWO ACRES.** They comprise lawns and flower borders, prolific fruit and vegetable garden, fine herbaceous borders, etc.

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SEVENTEEN MILES FROM LONDON.A PERFECTLY APPOINTED COUNTRY HOUSE.
IN THE JACOBAN STYLE.HAVING EVERY COMFORT AND CONVENIENCE. LONG DRIVE.
WITH OUTER AND INNER LODGES.Twelve bedrooms, three bathrooms, large hall with oak gallery, fine
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GAS. CO.'S WATER. MODEL FARM. 1 STABLES, GARAGES AND COTTAGES.

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A DELIGHTFUL HOUSE, SOLIDLY BUILT AND IN SPLENDID CON-
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90 ACRES rich park-like pastures. Delightfully
placed SMALL MANSION; lounge hall, three reception,
billiard, twelve bedrooms; central heating; lovely
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artistic design, comprising spacious hall with oak staircase
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garage and outbuildings; tennis lawn and large garden,
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RESIDENCE, pleasantly situated with garden, orchard,
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contains bath (h. and c. water), five bedrooms, dining, draw-
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outbuildings, with about two acres of land.For further particulars and to view, apply MELLORS,
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Only £1,350.—CRISP'S, Valuers, Bath.SOMERSET.—Charming detached Freehold RESI-
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dressing room, hall with fireplace, bathroom (h. and c.);
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ductive garden, tennis court. Only £1,800, to close estate.
A cottage and two paddocks extra, £400. Undoubted bargain.
—CRISP'S, Estate Agents, Bath.BATH (near).—Attractive COUNTRY RESIDENCE;
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c.); charming park-like grounds; 20 acres. Only £4,250.
Great bargain.—CRISP'S, Auctioneers, Bath.SOMERSET (distant Bath five miles, Bristol fourteen
miles; ideal situation, about 400ft. above sea level;
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medium-sized easily worked Freehold RESIDENCE, "The
Manor House," Priston; south aspect; park-like grounds of
about five-and-a-half acres, including pastureland; three
reception rooms, seven bedrooms, bathroom, and offices, all
on two floors; old-fashioned garden; suitable outbuild-
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o'clock p.m. sharp.—Illustrated particulars of the Auc-
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WATSON, Solicitors, Royal London House, 16, Finsbury
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COUNTRY ESTATE of seven acres. House, cottage;
mill with water power for electric light; trout fishing. Oxon.
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37, South Audley Street, Grosvenor Square, London, W.WANTED, by "Miss C." within 50 miles of London,
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not essential. Area of land unimportant provided House
of character. Herts or Chilterns favoured. Up to £8,000.
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COUNTRY PLACE which he is seriously wishing of selling.
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or even a symmetrical modern replica is nearer the ideal.
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reception rooms, etc. Just enough land for quietude, say,
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Accessible to London, though not necessarily daily. Counties
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pay a margin above market value and take entire furnishings,
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THIS IS PROBABLY ONE OF THE GREATEST HOUSE BARGAINS EVER OFFERED.

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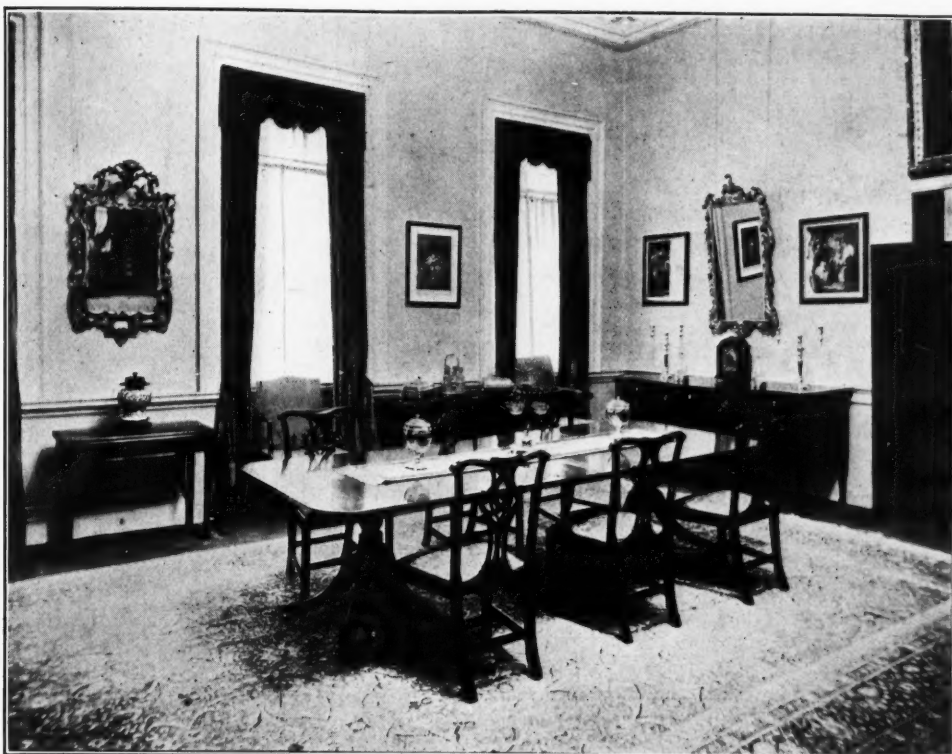
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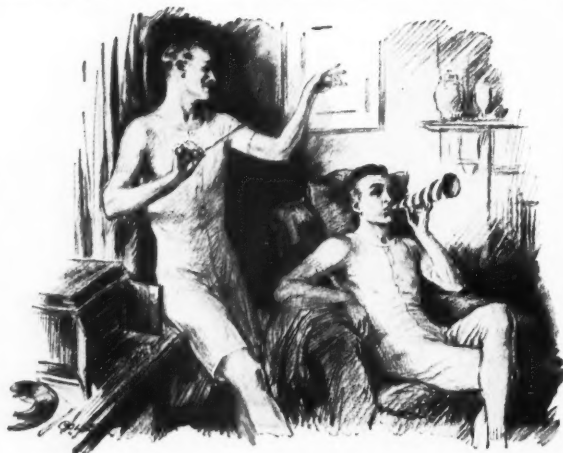
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VOL. LXII.—No. 1610.

SATURDAY, NOVEMBER 26th, 1927.

PRICE ONE SHILLING.
[POSTAGES: INLAND 2d., CANADA, 1½d., ABROAD 4½d.]



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Telegrams: "COUNTRY LIFE," LONDON; Tele. No.: GERRARD 2743

Advertisements: 6-11, SOUTHAMPTON STREET, W.C.2; Tele. No.: REGENT 0760

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EDITORIAL NOTICE.

The Editor will be glad to consider any MSS., photographs and sketches submitted to him, if accompanied by stamped addressed envelope for return, if unsuitable.

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Beet Sugar Profits

REFERENCE is still being made in political quarters to the great value of the sugar-beet subsidy to agriculture, but in view of the reduced prices to be paid to growers for the next three years, together with the rosy character of the profits earned by the factories, it is quite evident that agriculture is not reaping the full benefit of the subsidy. There is, too, a very grave danger that the future of the sugar-beet industry is imperilled, particularly if profit making on the present scale continues.

The Ministry of Agriculture, in conjunction with the Board of Agriculture for Scotland, has issued a series of balance sheets returned by the companies manufacturing beet sugar and molasses in 1926-27. Eleven factories were operating last year and, of these, nine show substantial profits. The most substantial profit was that made by the United Sugar Company, Bury St. Edmunds, where the profit was £153,732, which wiped out the previous year's debit balance of £63,245 and left a margin of £45,197. The Cautley Factory, which is one of the oldest in the country, had the handsome profit of £90,101, while the other results in order of merit are Colwick and Spalding, £63,119; Ely, £65,250; Ipswich, £50,000; Peterborough, £45,419; York, Felstead and Cupar, £17,524; and Kelham, £3,125.

Mr. E. G. Pretyma, whose knowledge of agricultural matters is widely recognised, has recently published a small brochure through the Land Union on "Agriculture and the Nation." His remarks on the sugar-beet subsidy are of considerable importance. As a grower of three years' practical experience, Mr. Pretyma inclines to the view that sugar beet cannot be grown if the price is materially reduced. In relation to the future, he says, "it was not the intention of Parliament that the subsidy should enable the factory promoters to recoup the whole of their capital during the subsidy years, and so be able then to close down without detriment or loss to themselves. That would defeat the whole object in view. It is now time to enquire whether the grower might not be advantaged by refixing the rate of subsidy at a lower level but for a longer period, so that the factories could contemplate a lower rate of present gross profit with greater future security. . . . It is a superficial view that the sugar beet grower can easily grow something else if he cannot get his price, whereas capital locked up in the factories cannot be turned to any other use. A factory can be temporarily closed down without serious loss, which in any case is closed down for 7 or 8 months of the year, so that in a price deadlock between growers and factory owners the advantage is by no means with the growers, especially as there is no alternative crop that can be profitably grown under present conditions."

It is quite time that these views received the recognition which they merit in those quarters where the future of agriculture is supposed to receive special consideration. There is a strong probability that owing to the operations of the subsidy the factories can place themselves in a position of complete independence. It may transpire that this independence will ultimately prove detrimental to the future of sugar-beet culture, and there are sound reasons for supporting Mr. Pretyma's suggestion that the position should be re-examined to make good the original intention of Parliament, and to secure some permanent national advantage from the millions already allowed in the form of a subsidy. The future of the sugar-beet industry in this country is entirely dependent, as we have often pointed out, upon two partners—the growers and the manufacturers. It is perfectly true that large sums of money have been expended in the erection of equipment for the manufacture of sugar. On the other hand, many growers have gone to considerable expense in buying implements. Both partners are in the industry with the object of reaping financial benefit. It is therefore only right that the grower should be assured of as fair a share of the profits to be derived from the industry as the factory shareholders who have advanced the capital for manufacture. Agriculturists are fair-minded enough, but they are suffering in so many directions from injustice in the division of profits of industry that any lack of generosity on the part of the factory proprietors is calculated to antagonise the growers and to implant feelings of mistrust which in the long run can spell nothing but ruin. If there were no subsidy the position would be vastly different. The object of the subsidy was to enable the industry as a whole to get on its feet and the period was deliberately made long enough to allow both partners to learn by experiment and experience how they can face successfully the competition of other sugar-growing countries. Certainly the grower must learn before the protective period expires how he can produce the maximum crop per acre at the lowest cost.

Our Frontispiece

OUR frontispiece this week is a portrait of Lady Nunburnholme, formerly Lady Mary Thynne, third daughter of the Marquess and Marchioness of Bath, who was married to Lord Nunburnholme last Thursday.

* * It is particularly requested that no permission to photograph houses, gardens or livestock on behalf of COUNTRY LIFE be granted, except when direct application is made from the offices of the paper.



COUNTRY NOTES.

SPORTSMEN and estate owners who have had losses and disappointments with their pheasants this season will be glad to hear that the pheasant is about to be made the subject of a proper scientific enquiry. Some practical work on pheasant rearing, carried out by COUNTRY LIFE during this season, gave indications that the disease known as cramp might be a disease of malnutrition or deficiency, rather than the contagious bacterial infection that the older authorities considered it to be. Further research and enquiry brought to light many facts which appear to support this new conception, that a wide range of rearing-field troubles, such as actual cramp, leg weakness and stunted growth, is due to lack of certain essential balance in the food and may possibly be associated with vitamin deficiency. Professor T. B. Wood of the School of Agriculture, Cambridge, has very kindly arranged for the research to be taken up jointly by the Institute of Animal Nutrition and the Institute of Animal Pathology. The outstanding characteristic of this year is that it has been particularly sunless. We know that in human deficiency diseases, such as rickets and osteomalacia, that lack of certain light rays plays an important part in the diseases, and that they can be cured by exposure to sunlight or by incorporating the missing vitamin-containing substances in the food. It is to be hoped that proper scientific research will disclose facts about the pheasant chick which will enable us to work out a properly balanced diet system which will render success in rearing far less dependent on weather conditions.

LUNCH at the Tate Gallery has been changed, by the generosity of Sir Joseph Duveen and the efforts of Professor Tonks, from a workhouse meal into a joyous adventure. The food remains the same, but a young artist, Mr. Rex Whistler, has now finished a continuous scheme of wall paintings that makes the room the most amusing restaurant in London. It depicts "The Pursuit of Rare Meats" by a family as picturesque and enthusiastic as the "famous Sitwells." From a baroque mansion they set out, three in a red chariot, one on a bicycle, one on horseback and the rest afoot, and pass, on the four walls, through the four quarters of the world, spearing sturgeon, hunting the unicorn, tracing truffles, in landscapes as picturesque as Claude or Wilson or Horace Walpole ever conceived; and at evening they get back to their Palladian home and landscape garden, where four red drummers roll their welcome. It is a delicious fantasy. At last mural decoration has been cured of megalomania. On Tuesday another series of mural paintings were unveiled by Prince Henry, at the Orthopaedic Hospital, Great Portland Street. They are the work of Miss Nan West, who is also responsible for the delightful wrapper of Mr. Hussey's new book, *The Picturesque*, reviewed on another page. Miss West is no more afraid than Mr. Whistler of being picturesque—delighting in fresh air and scenery. If she is less fantastic,

she is more restful and robust, as in a hospital is proper. Indeed, of the two undertakings Miss West's is the finer artistic achievement, her series of "months" breathing the very essence of the countryside. March and April, especially, will bring primroses and sweet winds into gloomy Great Portland Street.

IT is an obvious injustice that clever boys should be able to do their lessons so much more quickly and easily than stupid ones. The University of Princeton has apparently devised a plan to remedy it. Each undergraduate, when he comes up, is put through a variety of psychological tests. The results of these, together with his record at school and in the entrance examination, are taken into account and he is given a certain standard up to which he must live. Thus, in golfing language, each undergraduate has his own Bogey score to play up to. If Bogey wins the first round the player is warned, and if Bogey goes on winning the player is sent down. Thus there is supposed to be even-handed justice alike for the brilliant and the plodder. The idea is an ingenious one, but it is also a little ingenious. How effective it may be with American undergraduates we do not know, but we suspect it would not do with British boys. The boy is a resourceful beast, and if he could deceive those who set him his psychological tests he would have a heavenly time of it. His Bogey would be no Bogey at all, and life would be one long and happy loaf.

THE FOXES.

Where rugged trees enveloped with their hood
The lone hill top, and rays of lemon light
Flickered along the fringes of the night,
Set forth a brace of foxes, shining bright,
At winter gloaming from the larchen wood.

And when the larches felt another day
Along their trunks and lichen branches creep,
To spread white fingers down the stony steep,
Home came the foxes, full and half asleep—
Dim cinnamon streaks from out the hoar and grey.

E. P.

THE appointment of a River Pollution Joint Advisory Committee is a belated step in the right direction, for the whole question of sugar-beet developments is increasingly complicated by the problem of river pollution. The present methods of refining involve the use of great quantities of water which in the process becomes deadly poison to fish and animal life. It has, however, been announced that science has discovered new and far less objectionable methods of beet sugar extraction. These, so far, appear to be laboratory processes, and there is, in practice, often a wide difference between laboratory work on a small scale and actual factory management. It still remains to be seen whether the new process is as good as the old or as cheap as the old. Beet refineries are essentially commercial enterprises, and the sugar-beet crop is one of the most promising sides of modern agricultural economics. It will, however, have to stand on its own legs once the subsidy period is over, and then costs of production will be an even more important factor. It is clear that public opinion will not tolerate the poisoning of waters even in the interests of local agriculturists. If a non-poisonous process proves to be more expensive than the present system, it is to be hoped that the Committee will consider a possible re-allocation of the subsidy monies. The factories are receiving public monies, but it is clear that we cannot continue to subsidise public nuisances.

THE stranding of a school of whales is an unusual incident, but when it turns out that the whales are of a type which was long believed to be extinct it becomes wildly exciting to zoologists and may even encourage those who dislike the Higher Criticism to believe that a whale of the type which swallowed Jonah may yet turn up. The stranding of one whale often means anxiety for the lord of the manor, who usually has to pay for the funeral, but in this case nature has been unexpectedly lavish and over one hundred and twenty whales have been stranded on the soft muds of Dornoch Firth right up

on the north-east coast of Scotland. The carcasses have been identified as those of the False Killer whale and the bodies have been promptly claimed by the British Museum of Natural History. The museums of the world can only muster some thirty specimens of this rare mammal and of these many are only fossil remains. The news of this windfall having spread in scientific circles, they are inundated with applications from envious institutions who want one of these rather bulky rarities. But village economics as well as science is benefiting, for the cost of dissecting and recovering the animals is bringing wealth to the local inhabitants, and barrel-loads of blubber and flesh are being thriftily despatched to factories at Leith.

THOSE of us who cannot live without Test matches have to turn our eyes to South Africa, where our cricketers have begun their tour. So far, the weather seems to have been rather unkind to them, but in their match at Kimberley they made a big score, both Sutcliffe and Tyldesley getting a hundred. We have also a golf team, though only a very little one, touring in South Africa, and they have so far won all their matches, in spite of the illustrious Mr. Tolley being twice beaten in his single. A South African golfer told a rather pleasant story about the courses of his country at the dinner of the Royal and Ancient Club this autumn. A player, returning to England from South Africa after several years, was playing his first round of golf at home. At a range of about a hundred yards from the first hole he demanded his brassey. The caddie demurred, saying that he would go too far, and suggested a mashie. "No," said the player firmly, "I haven't seen a brassey lie for five years and I'm not going to waste it." The story-teller was probably a little hard on his own courses, but, whether he was or was not, it is certain that the tourists will enjoy themselves.

MR. BERNARD SHAW made an entertaining speech last week at a "trade show" of films. The burden of his song was that the exhibitor is an incurably romantic creature who believes that nothing but "sex appeal" will draw people to his theatres. The stars of Hollywood have been alleged to dismiss one of their competitors with the pitying comment, "Poor fish! he's got no S. A.," and Mr. Shaw thinks that film exhibitors are imbued with similar views. After all, there are other things in the world. Large crowds go to St. Paul's to hear Dean Inge, and where, asks Mr. Shaw, is the sex appeal about him? At the same time he gently deprecated the words "educational" and "instructional." Certainly they have a forbidding sound. Mr. Shaw says nothing would induce him to see an educational film, but he does want to see an interesting one, and he does like to see something that really happened. So do many other people, as long as these things that really did happen are interesting. Sometimes they are extraordinarily dull—the silhouette of a policeman, a crowd, and a fleeting vision of a motor car containing an invisible and eminent person on his way to open an institution. "S. A." is often very dull too, but it is more amusing than that.

A FEW voluptuaries might have preferred that the first exhibition of the Iveagh pictures had been kept till they could be seen in their noble ultimate setting. There is much to be said for going hungry till one can feast off gold, and to forbear speaking of love till in suitable scenery. But most of us are less austere sensuous, and in any case the voluptuaries need not visit the Royal Academy Winter Exhibition, where, by a happy thought, the collection will be exhibited in January. The real sufferers, one cannot help thinking, will be the pictures by Royal Academicians recently deceased, that will form the other section of the show. Sargent might have borne the proximity of Frans Hals' "L'Homme à la Canne," but will J. J. Shannon? Without being invidious, we may select the late Ambrose McEvoy as the modern painter who will come out of the comparison best. It will be interesting to see his brilliant impressions set beside the somewhat similar impressions of Gainsborough, who first specialised in concentration on light. Naturally, the choices of a connoisseur ranging

two centuries of European art will outshine the labours of our late contemporaries. But we must not be too dazzled to observe their conscientious and quieter excellences.

ANY first-hand recollections of Gainsborough's life in Suffolk are of interest, the more so after the recent exhibition of his works at Ipswich. The *Times* of Tuesday contained notes of an amusing account of him by an old woman named Susan of Long Melford, written down by a lady who died in 1870. In Susan's cottage was an oil painting of a shepherd: "It be my father Job Death, Master Gainsborough drawed him with his sheep, when he comed back to Sudbury," said Susan. "Master Gainsborough was a mischievous bor (boy), he telled father 'Not to let his name take him off too quick.'" There follows some shrewd country criticism of Gainsborough's marriage and children. "Fæther telled me as how Tom wed a gentleman's mis-be-got, she wor a wholly sweetsome gal, but folks did tell she wor a mis-be-got. Sally Nunn telled Oi that she heard that Tom Gainsborough's gals wor shanny (East Anglian for "abnormal") Oi an' she ain't wounered at it, 'cos that father wor a wholly botty bor (cheeky boy), he didn't earn his money proper loike, he only drawed pictures of people—not a job for a foine upgrewed man." There has always been some mystery round Mrs. Gainsborough, which Susan's evidence may clear up. Both her daughters are known to have been "shanny" at times.

WHEN SICK FOR HOME.

The town that calls to me
Is by the North Sea set,
The gulls go laughing there
The sands are wet.

My heart has tears in it
Remembering little things—
The way the sunlight lit
The seagulls' wings,

The way a wave would foam
Around a shell,
The brown sails set for home
When evening fell.

ANNE HEPPLE.

FEW of those who have recently had occasion to travel by road from Pitlochry to Inverness can have done so without profound regret at the reconstruction in progress along the whole course of that magnificent road. As we leave Blair Atholl and pass into Glen Garry's wild solitudes, we miss the attractive highway of old which led us by gentle curves ever upwards to Drumochter, where, in close company with the adventurous Highland Railway, we cross the watershed at 1,484 ft. above sea-level. To-day we travel, instead, along the broad ribbon of an arterial road which, unlike its predecessor, is allowed to wander neither to the right nor to the left. Even minor excursions, small bends in the road which could present no possible danger to vehicles going under forty miles an hour, are being straightened, in some cases at enormous expense. Worst of all, the fine old stone bridges, perfect in their form and simplicity, are being replaced by structures of concrete which, with their curves and zig-zags, seem to affront the whole spirit of their surroundings. And now the same treatment, with less practical benefit, is proposed for Glencoe, the finest glen in all Scotland; proposed, moreover, by a Government department. Is the whole nation bound in chains to utilitarian ideals? We appeal with confidence to the Prime Minister to support the widespread appeal, in which his predecessor in office has joined, and prevent this spot from once again becoming "The Glen of Weeping"—of weeping not for brave men betrayed but for an equally traitorous and irretrievable surrender of our inheritance of beauty, grandeur and romance.

THE decision to halve the amount of rifle ammunition issued to the army for rifle and machine gun practice may be necessary in order to meet the reduction in the Army Estimates, but will be regretted by all who recognise that high proficiency in musketry is essential to a small volunteer army. In the past, the standard of efficiency has been

wonderful, and it is a matter of military history that the accuracy and remarkable speed of fire of the 1914 Expeditionary Force saved Paris and the Channel coast. The new cut reduces the allowance for trained regular soldiers to half, and the Territorial will now only fire fifty rounds a year. Fortunately, the authorities have recognised the usefulness of the voluntary rifle associations and decided to continue the normal limited supply, including the issue of half a million rounds for the N.R.A. meeting at Bisley. The adoption of the new reduced scale will materially affect the present

system of instruction, both of rifle shots and light automatic gunners. As anyone with range experience knows, the old issue was not lavish and there was little margin for either the instruction of backward shots or the practice of competition teams. The effect on training and efficiency will inevitably be seriously felt, and, so far as Territorial units are concerned, this new reduction is one which will seriously discourage musketry instructors, who have long laboured under the handicap that the existing standard of seventy rounds was wholly inadequate.

A KENNEL OF GREAT DANES

DOROTHY OSBORNE, whose love letters to Sir William Temple give an intimate picture of domestic and social life in Cromwellian days, once begged that her lover's father should send her an Irish greyhound when he was in Ireland. She knew exactly the sort that she wanted. "Whomsoever it is that you employ, he will need no other instructions but to get the biggest that he can meet with; 'tis all the beauty of these dogs, or of any, indeed, I think. A masty is handsomer to me than the most exact little dog that ever lady played withal." She received a brace later, not through the services of the intermediary she had first solicited, but by the interest of Henry Cromwell, who had been one of her admirers. "Two of the finest young Irish greyhounds that e'er I saw." Most of us in idle moments indulge in the playful fancy of enduing with flesh the people from history or fiction whom we should wish to meet. Dorothy would be one of my choice had I the power to bring her back to earth again. I should have the greatest delight in driving her along that pleasant Surrey country beyond Esher, and listening to her entertaining conversation. Before we were aware of it, so quickly would the time have gone, having passed Ripley, we should be turning right-handed from the main road, and in a few minutes the car would stop at Send Manor, where Mr. Gordon Stewart lives, and Dorothy would exclaim excitedly, for here is the very kind of house that must have been familiar to her in her day. Surely she would thank me for showing her a bit of England that would have been a century old when she was living at Chicksands in Bedfordshire. And then imagine her joyful surprise as Mr. Stewart escorted us round his premises, revealing dogs by the score of a bigness and beauty that her



CH. TRICKSEY LINK.

thoughts had never conceived. Even I, surfeited as I am, perhaps, with visiting dog shows and kennels, would be compelled to share her wonder, never having seen the like before. It may be that America, a land of organisation and enterprise, might provide a parallel, but it is doubtful if anything similar can be found within these shores.

So we will leave Dorothy making a note of her impressions as the subject of another letter, and I will endeavour to record the effect produced on my own mind for the information of a wider circle of readers. This is not a simple matter, since of the thirty-two acres owned by Mr. Stewart, more than two-thirds are occupied by kennels, exercising grounds and the necessary adjuncts thereto. The general layout is a masterpiece of forethought, designed to promote easy working, and exhibiting none of those higgledy-piggledy characters that are so common where expansions are made to meet growing demands. The thirty odd new kennels now approaching completion fit into the scheme in perfect harmony, and the materials used in the buildings also harmonise with their surroundings, I am glad to say. Nothing offends the eye by over elaboration, nor shocks by concessions to shoddy modernity. One feels that everything is just right and in commendable taste. I cannot say how many kennels there are. Range succeeds range, placed in convenient juxtaposition to the central plan, which consists of a spacious exercising ground, surrounded by the accommodation for the adults.

Here the dogs are housed separately or in pairs, and as the time approaches for the matrons to perform their maternal functions they are removed to the whelping quarters, which are equipped with radiators in case the weather should be cold.



F. Fall.

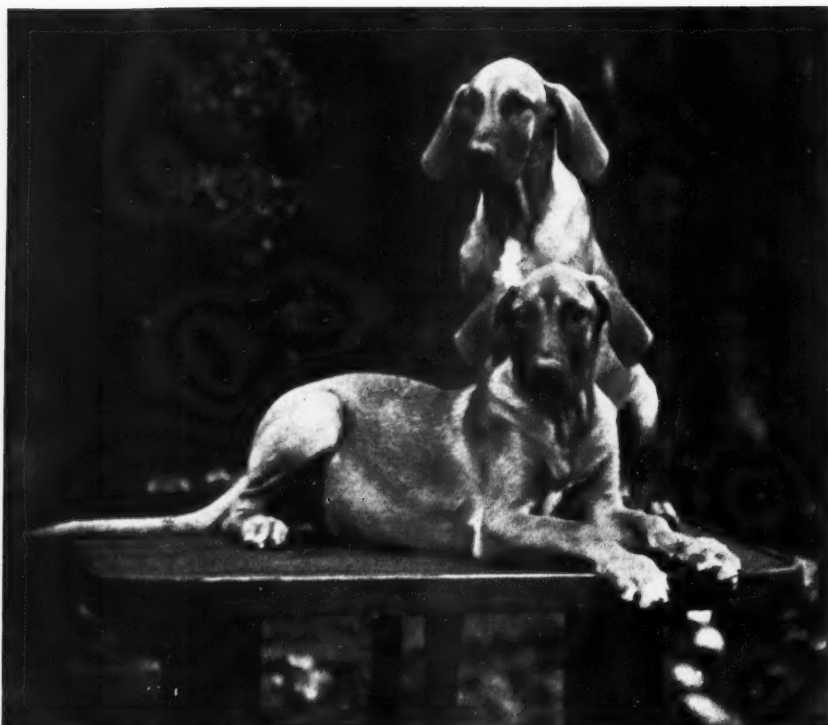
CH. HEDWIG'S SONIA OF SEND.

Copyright.

An attendant then takes charge of each bitch, so that she may become accustomed to his presence, and he handles the puppies constantly, with the result that anyone may enter a kennel without disturbing the temper of the mother. As the puppies get strong enough to move about freely, they are transferred with the dams to the nursery range, the roomy compartments of which contain sleeping quarters that can be taken to pieces in a minute. As one tenant leaves, before another comes, the wood-work is creosoted to remove any danger of infection. The floors of these compartments are covered

with sawdust that has been previously treated with Jeyes Fluid in an electric rotary mixer. The next step is into big transition kennels, where the puppies remain, associated in pairs, until they are ready for the adult range. Another range of thirty-two compartments is furnished with radiators, which permit of night warmth being given to young puppies that need a little protection during severe weather, but this is not coddling in any sense, since the thermometer does not rise to more than 45°, and there is ample ventilation.

Overcrowding is impossible under these conditions. What impresses one is the generous space allowed in all the kennels, which have their sleeping compartments, an exercising chamber under cover, and outside a larger exercising ground. The floors are of wood over concrete, so laid that they can be removed for cleansing purposes, and gullies run from one end to the other. Water is laid on throughout, as well as electric light. I cannot introduce you to the cook-house, for there is no such thing, but there is a place in which the raw meat is minced by an electrically propelled machine, and green bone is pulverised in another machine. Here a chart on the wall is an admirable illustration of the manner in which nothing is left to chance, one column showing the age of every litter in the kennels, and another the amount of food appropriate. Throughout the place are indications of the gospel of thoroughness that is pursued. No bitch is allowed to rear more than five puppies, the remainder being put upon fosters. All the puppies are weighed weekly up to the age of six months, careful records are kept, and notes are made of the effects of different foods. The labour involved must be considerable; you can imagine that when I tell you that 170 puppies have been reared this year.



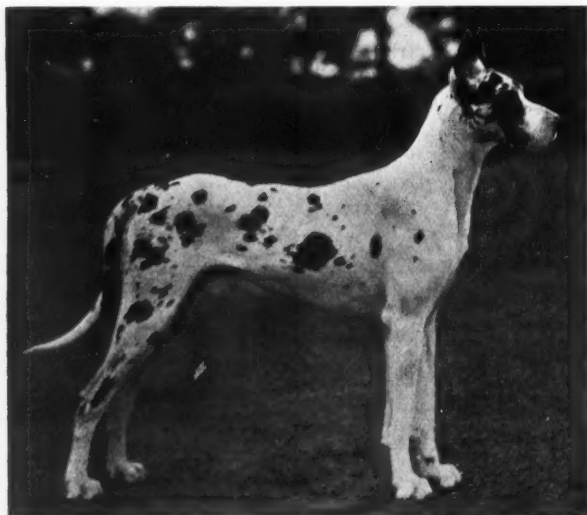
EFFENDI AND EUNICE OF SEND.

A number that I saw were an admirable tribute to the care that has been bestowed upon them. They have plenty of good straight bone, great size, and a quality that should make them conspicuous at next year's shows if all continues to go well. Some of the fawns have that deep rich colouring that is so attractive.

I have a feeling that this survey is altogether inadequate, but what can one do within the compass of a reasonable space? After all, something must be said about the dogs, which are the excuse for the rest. The fact that Mr. Stewart has his private quarantine station near the kennels tells us that he

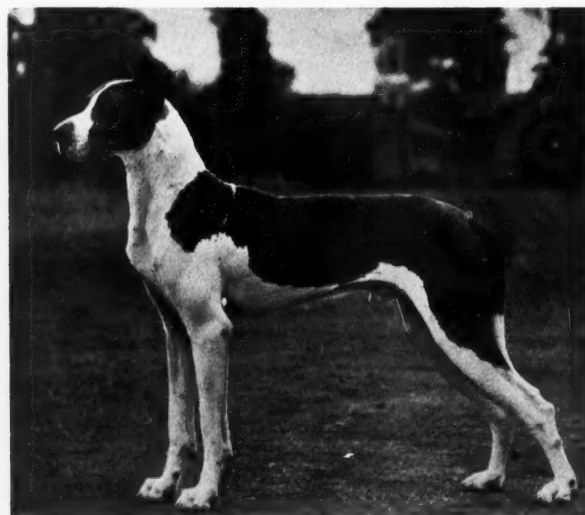
has drawn largely upon foreign sources for his stock. Instead of looking for immediate successes he has been building for the future, though he has a couple of British-bred champions that would be noticeable in any company. Ch. Wolfram of Sendale is a beautifully marked harlequin that possesses a fine head and lovely front. Ch. Tricksey Link is a big black bitch, also of rare quality that does not always accompany size. Although we may approve unreservedly the abolition of cropping in this country, we must admit that the cropped dogs have a character denied the others, but I do not think that is the only reason that differentiates the foreign Danes from the British. The former excel in that upright carriage of the head that adds so much to the effect, as may be seen from the accompanying illustrations. Put tersely, they seem to have more style than the rank and file of ours, though a few of our best should be equal to any.

In this article I cannot do more than skim the cream of the Send Manor dogs, which "come not single spies, but in battalions." A day spent in studying them leaves one with the knowledge that much remains to be learned. Two, by their nobility of bearing and exhibition of Great Dane type, may be selected for special mention. Ch. Kastor Klasserberg of Send is a gorgeous brindle of German extraction, a champion at Amsterdam and Hamburg shows in 1926. He is a son of the celebrated German bitch, Ch. Minka v. Schonbuch, and is of a line of blood that is strongly represented in the Send kennels. Arco Romerturm of Send is a huge blue whose body is splendidly modelled. His sire, Tell v. Illertal, enjoys wide fame in Germany. But after all they are merely first among equals. Where are we to place Ador Viktoria, a black-and-white also of great size,



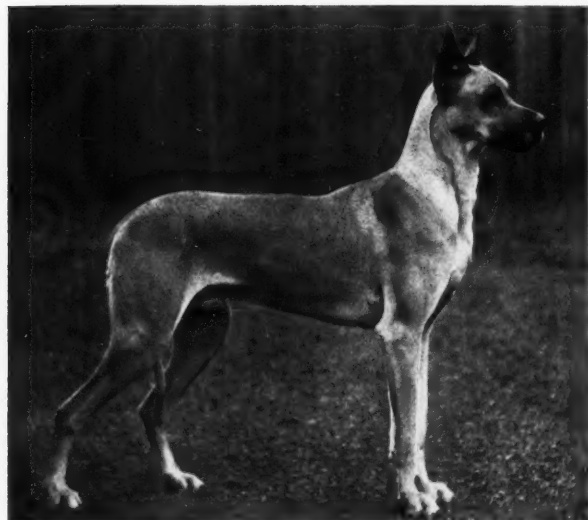
T. Fall.

BALDUR OF SEND.

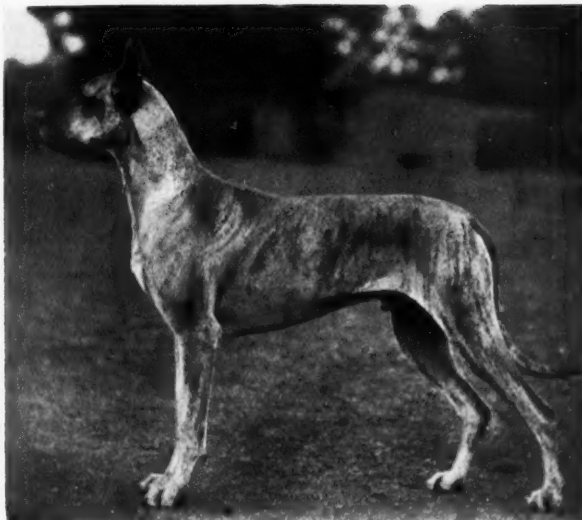


ADOR VIKTORIA OF SEND.

Copyright.



CH. URLUS VOLBLOED OF SEND.



CH. KASTOR KLASSENBERG OF SEND.

by Ch. Ador Tipp Tepp; Ch. Urlus Volbloed, a rare fawn, and Grand Ch. of Holland; Baldur Daheim, a harlequin of fine outline, by Grand Ch. Ador v. Amalienberg; and Egon Falkenhorst, a fawn of classical breeding? These are but a tithe of the dogs that in the ordinary way would call for description. Some of the leading bitches are Ch. Hedwig's Sonia, Grand Ch. at Amsterdam last year; Affra Schönbuch, a direct descendant of Ch. Famulus Hansa; Asta Galster, a glorious harlequin carrying the blood of Ch. Lendor v. Zeltenschloss. All, by the way, bear Mr. Stewart's affix "of Send." Effendi and Eunice of Send, the two puppies, have grown into a great size since they were photographed.

I should say that at present the kennels are strongest in fawns and blues, but with so much first-class blood of the other colours this predominance may not remain. Blues are wanted badly, as we have seldom been very sound in that colour. Harlequins are provoking enough to break the heart of any breeder, for one never knows what is going to happen in this line of breeding. Perhaps it would not be putting it too highly to suggest that the proportion of mismarked harlequins to the correct is as eight to one. In a litter of fourteen mated for this marking there was only one good harlequin in the lot. At their best, of course, they are truly imposing, and so is any Great Dane for a matter of that. A. CROXTON SMITH.



ASTA GALSTER OF SEND.



AFFRA SCHÖNBUCH OF SEND.



T. Fall. EGON FALKENHORST OF SEND.



ARCO ROMERTURM OF SEND. Copyright.

SURVEYING THE EMPIRE

THERE can be no doubt to-day that photographic air survey, a combination of wireless, aircraft and photography, allied with that oldest of man's sciences, astronomy, is destined to become a most potent aid to the exploitation of those vast natural resources of which Britain and the other great Powers are nowadays possessed, but which are even now wholly or only partially explored and developed.

It will be a surprise to many people to learn that, so far from being surveyed and developed, most of the world has not yet been even adequately mapped. Only about one-seventh of the land surface of the globe has been thoroughly mapped by topographical survey; about one-quarter has been tolerably well surveyed and its natural wealth estimated and in part exploited. A further one-seventh remains entirely unmapped and unexplored, and for our knowledge of the remainder, constituting some seven-elevenths of the total land area, we are obliged to rely on sketches and the data obtained from route traverses. Of vast tracts of the richest regions of Africa, Asia and South America we still lack definite knowledge.

Many of these territories, owing to impenetrable jungles, the prevalence of fever and other natural obstacles, would be impossible to survey by ordinary methods, except at a cost which the private concessionaire is unable to contemplate, lacking any assurance of recoupment. In such regions air survey is not simply an interesting and novel alternative to ground survey; it is the only hope of effective exploitation. Referring to an air survey recently carried out in the Irrawaddy Delta, Colonel G. H. D. Ryder pointed out that "if it had been a ground survey, half our people would have been dead or stricken with fever. Moreover, the survey would have taken three or four years. Carried out by air it took five months, no one had fever, and it was a complete success."

Besides being vastly quicker and more economical of human effort and life, air survey has the further advantage of revealing facts useful in many departments of activity relating to the exploitation of the surveyed area's natural resources, and which would otherwise have required several separate surveys. For instance, a single photograph, taken originally for map-making purposes, may reveal information about the navigability, currents and water-power resources of the rivers or lakes; the "colour" of the soil and foliage may indicate the type of crops which might profitably be cultivated; the formation of the surface and, perhaps, the nature of the vegetation might indicate the existence of mineral deposits; the forestry department would be able to determine the type and relative quantities and values of the standing timber; the police would often be able to detect evidences of timber thefts, unauthorised cultivation, or game or fishery poaching.

The methods of air survey normally employed in undeveloped countries will be best understood from a description of those adopted for the largest air survey as yet undertaken by a British company. The Rhodesian Congo Border Concessions, Limited, possesses rights of exploration of some 52,000 square miles of almost entirely unmapped bush country—an area slightly in excess of that of England. Of this vast territory it was decided to survey 20,000 square miles by air photography, and an air reconnaissance is now being carried out over the remaining area of some 32,000 square miles.

No suitable multi-engined aircraft being available, the Aircraft Operating Company made use of two specially adapted de Havilland 9A aeroplanes, with Nimbus

engines, and, to ensure their safety and the safety of their occupants in the event of a forced landing, emergency landing grounds were cleared in the bush near native villages at intervals of about twenty miles. While this preliminary work undoubtedly added to the cost of the survey, the value of these clearings in the future development of the area should be considerable.

The actual flying operations were, of course, carried out only in favourable conditions of visibility and weather. The aeroplane first flew over the whole area to be surveyed at a height of about 10,000ft., in a series of parallel lines, securing oblique photographs, each one overlapping the last. These oblique photographs, so called because they are taken with the optical axis of the camera at an angle with the vertical, provide, when pieced together, a panoramic view of the whole territory. Knowing the precise latitude and longitude of a few points, and with the aid of a superimposed "grid" indicating the perspective, it is possible to transfer the details shown on this panoramic view to map form with a very high order of accuracy. This stage is, however, usually no more than a preliminary to a more detailed survey.

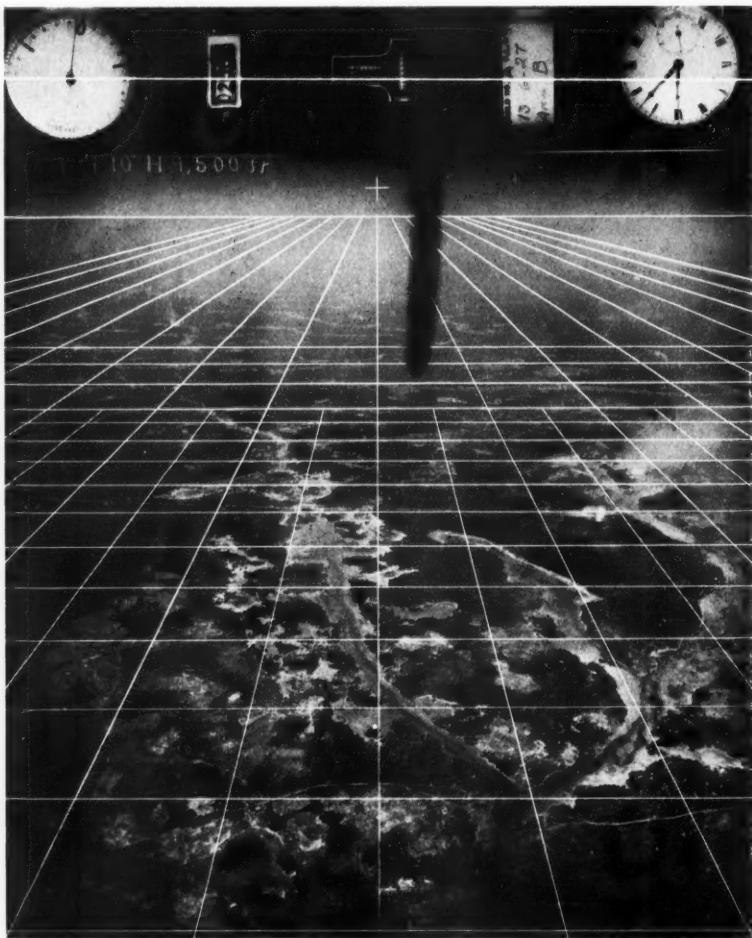
Since the object of the Rhodesian survey was to discover mineral deposits for the exploitation of which concessions had been obtained, the oblique views were closely studied by geologists to determine what areas would be likely to repay more accurate survey.

Supplementary surveys were then carried out, the areas being photographed in the same way as before, except that the camera's axis was vertical to the plane of the earth and the resultant views, when pieced together, form a photographic mosaic map. A few accessible landmarks, which appeared prominently on the photographs, were then fixed by ground survey with the aid of astronomical observation and wireless time signals.

The orthodox method of fixing control points involved cutting paths through the jungle and much arduous labour by a ground party. The invocation of wireless aids has, however, been proved entirely successful and has greatly facilitated this stage of the work. The ground surveyor selects a few accessible points and fixes their latitudes by astrolabe observation. By means of a portable wireless receiving set he is able to pick up the time signals broadcast from the high-power European stations, and a comparison of Greenwich mean time and local time will provide him with the data for a calculation giving the longitudes of the positions chosen.

There is every possibility that the Rhodesian expedition will form the nucleus of a permanent African air survey organisation. At the recent conference of British East African governments, when proposals were considered for closer co-operation, the desirability of co-ordinating their survey operations, and so enabling large areas to be surveyed by aerial photography in a manner more economical than would be possible if small, separate surveys were undertaken, was generally appreciated. Another contract recently secured by the Aircraft Operating Company provides for the survey of the upper waters of the Zambesi River and its tributaries. Special large-scale photographic mosaics will also be made of the rapids.

Naturally, the secret of successful air survey lies in the precision with which it can be carried out, and, though great progress in this direction may be expected, it already has at its command instruments capable of producing work of a high order of accuracy.



THE OUTLOOK OF THE FLYING SURVEYOR.

An advance of the first importance was made with the introduction of the "Eagle" automatic electric air survey camera, which is an adaptation for commercial purposes of a camera produced by the Royal Aircraft Establishment for military uses. The rolls of film with which the camera is loaded enable a hundred exposures to be made consecutively at predetermined intervals, each negative measuring 7ins. square, including a margin for the record of instrumental data. The rate of exposures may be so varied that each picture overlaps a portion of that preceding it, for mapping or stereoscopic purposes. By means of a series of illuminated instruments and lenses, there are simultaneously recorded on the margin of the film the height of the aircraft, the date, the time, the position of the fore and aft and lateral bubbles which indicate the camera's inclination with the earth at the time of exposure, the focal length of the lens, the serial number of the photograph and a description of the work. An indicator lamp on the pilot's dashboard is automatically lighted five seconds before the exposure to warn the pilot to maintain the machine's steadiness.

The provision of a photographic film suitable for use in tropical regions has given a great deal of trouble, but has now been achieved. At the outset of the Rhodesian survey carried out by the Aircraft Operating Company it was discovered that the film brought from England was too slow to permit the use of suitable filters to penetrate the tropic haze. As a temporary expedient the films were hyper-sensitised by chemical treatment, but a permanent solution of the problem was provided by the production of an entirely satisfactory rapid film for use in tropical conditions.

While air survey is already able to render services on a self-supporting commercial basis, its full economic use will depend on much greater areas being available as units for survey. Only then will it be possible for air survey to gain the advantages of standardisation which are essential to low cost. If an area of about 60,000 square miles were available for survey, the organiser would be justified in constructing a specialised air survey aeroplane, which would be able to perform the work much more efficiently than the adapted military aircraft now employed and enable subsidiary landing grounds to be dispensed with.

Although many of the essential characteristics of a survey machine are identical with those of a military day bomber, air survey is now evolving a specialised type of aircraft. One such has, in fact, already been constructed experimentally in Canada. Known as the "Velos," this float seaplane is rather a sesquiplane than a biplane, as, to afford an uninterrupted view of the earth beneath, the lower plane has been abbreviated to little more than a platform allowing access to the engines—of which there are two—and the floats. The photographer, navigator and pilot, who constitute the personnel of the air survey according to Canadian practice, are seated in tandem in the projecting nose of the machine.

For making photographic mosaic maps of areas in highly developed countries, such as Great Britain, the cost ranges from £7 to £15 per square mile, according to the scale and nature of the work, though costs would be considerably reduced if a larger contract were secured.

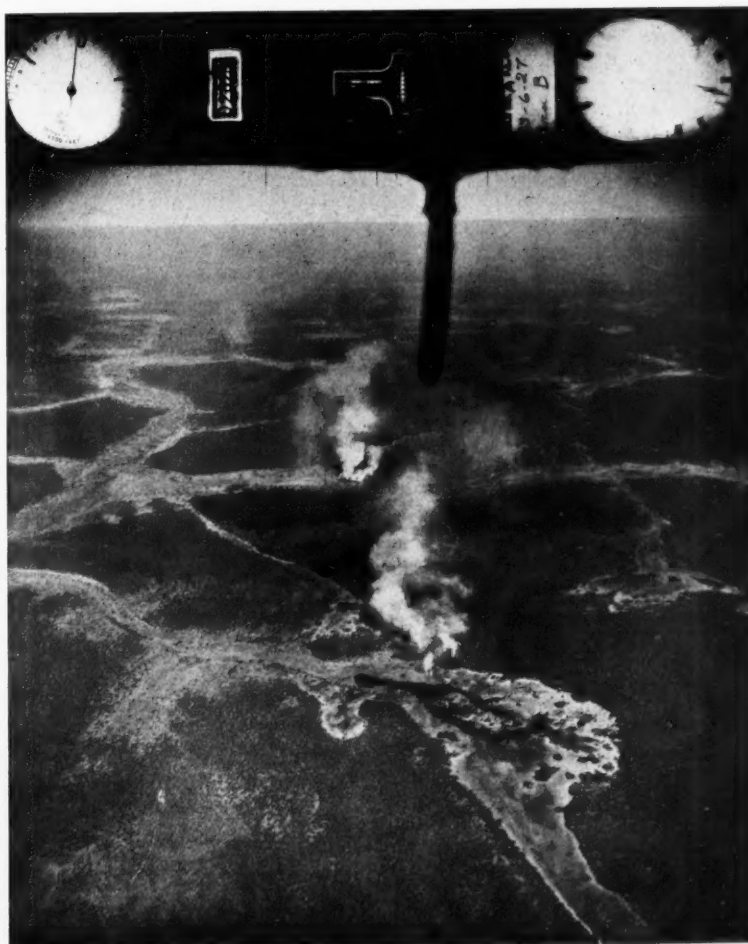
While it is in the vast undeveloped and largely unmapped regions of Africa, South America and Asia that photographic air survey will realise its greatest utility, there is a sphere, by no means limited, which awaits cultivation in Britain and other industrialised countries.

Municipal committees, charged with the consideration of town-planning schemes, will gain from oblique photographs a much clearer impression of the situation than could be afforded by a map of conventional signs. The land traversed by the new London-Southend road was first surveyed by air, while a series of photographs of the route followed by the Golders Green-Edgware electric railway, taken at intervals of ten years, will illustrate the effect of the extension on housing development. Data concerning the construction and reconstruction of bridges, as well as problems arising from river currents, have been furnished by air photography for the study of the Thames Conservancy Board.

A. E. BLAKE.



IMPASSABLE RIVERS AND IMPENETRABLE FORESTS—



—UNMAPPABLE SAVE FROM THE AIR.

AT THE THEATRE

A STORM IN A SPANISH TEA-CUP

THERE is every reason why "The Squall," the new play at the Globe Theatre, should prove popular. It is written by a woman for women. The authoress—recognising (a) that love is the woman-playgoer's whole existence, and (b) that 90 per cent. of playgoers are women—has taken care that the history of this Spanish farm shall be wholly amative. José Mendez, the farmer, sows not, neither does he reap. He ploughs no field, nor scatters the good grain o'er the land. The harvest his sickle doth not yield, his furrow n'er the stubborn glebe hath broke, jocund is he who drives no team afield, where bow no woods beneath his sturdy stroke. If the swallow does not twitter from the straw-built shed, it is because there is no straw-built shed to twitter from. Cock's shrill clarion, low of kine, cluck of hen, and amiable grunt of pig—these homely sounds are not borne over the footlights, because neither Mendez, nor his son, nor his farmhand are concerned with anything so homely. There is nothing on the farmstead which the most literal-minded person could call a spade. Spade, with which Mendez hath tilled this ground—where art thou? But why speak of spades since the only implement in this piece are the daggers which the little chit, Nubi, plunges into the hearts of these soil-less yokels. Nubi, one would have you know, is a stray gipsy who runs through the family like mumps. One would lay it down that the playgoer who has not seen the famished, wolf-like expressions on the faces of José Mendez, Luis Mendez and Pedro, the farm servant of the Mendez, can never have known what it is to be really heart-hungry. This play repairs that want. It is never too late to Mendez. Book early.

I do not suggest that the play should have been all about farming. But I do suggest that something besides love should have entered into this story of a farmer's wife, son, farm-servant and kitchen-maid by adoption. The story is simple. The end of a summer's day darkens suddenly, and one of those quick thunderstorms arises to which no landsman, not being a playwright, would dream of giving the name of squall. Nor can it be said that Spain is a country where the rain it raineth every day. But when it does, look out for the hey, and the ho, and the hey nonnino. Hey and ho are in this case represented by a brutal Spanish gipsy and an artless Spanish maid. A scream is heard by the Mendez family assembled for supper. "D'd some one hear a noise?" asks Señora Mendez. "I heard the owl scream and the crickets cry," replies the Señor. Or words to that effect. The scream is presently repeated and the farm doors being thrown open a woe-begone little draggel-tail is exposed. They give her shelter and listen to her story of ill-treatment. But hard upon her heels comes the oppressor. So Nubi takes to the cellar and the family resumes eating as though nothing had happened. Six foot of swart gipsyhood now appears, virtually forcing an entrance and demanding to know whether his woman is on the premises. He is gravely assured that she is not. But this is not good enough for El Moro, who, perceiving a priest among the company, says: "Let the Padre answer. I will take the Padre's word. Let him assure me that my woman is not here." To which the priest replies: "My son, nothing that belongs to you is here." Whereupon El Moro departs satisfied. Now what I want to know is whether, in making the reservation that we are all God's creatures and hence deducing the proposition that we therefore cannot belong to one another, the holy father was justified in saying that which, to an ignorant person not talking the same language, he must have known amounted to a tarradiddle. Was the Padre acting like an honest man, or like an honest Jesuit? Some time ago I referred to the principle of doing evil that good may come as a part of Jesuit teaching, and was overwhelmed with denials from all parts of the country. Now no less an authority than Dr. Littledale has assured us that "the three principles of probabilism, of mental reservation, and of justification of means by ends, which collectively make up what educated men intend by the term 'Jesuitry,' are recognised maxims of the society." He goes on: "As the last of these three is at once the most odious in itself and the charge which is most anxiously repelled, it is well to cite three leading Jesuit theologians in proof. Buscbaum, whose 'Medulla Theologiæ' has been more than fifty times printed, and lately by the Propaganda itself, lays down the maxim in the following terms: '*Cum finis est licitus, etiam media sunt licita*,' and, '*Cui licitus est finis, etiam licent media*.' Layman, similarly, in his 'Theologia Moralis': '*Cui concessus est finis, concessa etiam sunt media ad finem ordinata*,' and

Wagemann, in his 'Synopsis Theologiæ Moralis,' yet more tersely '*Finis determinat probitatem actus*.'"

I dwell upon this point because it was the one point in the play which in any way began to interest me. Let me postulate some householder seated quietly at his evening meal in Brixton or Park Lane, surrounded by his family and the vicar who has just dropped in to high tea or dinner. Let me suppose a violent ring at the bell, and a youngest daughter saying: "Pa, there's a young lady wants you!" or a footman unbending sufficiently to murmur in his master's ear. What is the vicar to say when challenged by a brutal costermonger whose broken nose and cauliflower-ear suggest that in the contest between mind and matter he can hold his own? Are benevolent strangers entitled to come between a man and his property, merely because the man happens to be an uncivilised brute? I confess to feeling that in such circumstances, I, personally, should be content with telephoning for the police. But "The Squall" is a romantic drama, and the romantic drama has been defined as a world in which there are no postmen, and strong men must meet in a common drawing-room to deliver their challenges face to face. I will add to this definition that the romantic drama is also a world in which there are either too many telephones or none at all. When the dramatist's technique is deficient and he does not know how to bring a character into a scene, he makes his hero or heroine ring up a number in Mayfair or Passy (when in Paris), and say: "Your presence is imperative." But when the naked passions are involved, why then the world becomes telephoneless, and Man must work out his destiny unaided. In the romantic theatre the police are essentially catastrophic: they come in at the end. Romantically speaking, the police as a preventive or a medial force simply do not exist. I will confess that when I awoke from these considerations some part of the play had slipped by. But I doubt if I missed anything of prime importance. One took it for granted that Nubi would make gipsy eyes at the farm servant, the farmer's son, and even the farmer himself. There is a sense in which it is true to say that one had seen this play a hundred times before.

That in which I most fault this piece is that the people in it have no roots. They are said to belong to the soil, and to the soil of Spain. There is even some pretence that the farmer as a youth wanted to be an artist and was seduced by carrots and turnips, or by the fortune inherent in those delicacies. But for all that, Mme. Jean Bart, the authoress, and Mr. Malcolm Keen, who played Mendez, suggested between them that the Spanish farmer might equally well have been a civil engineer living at Leatherhead or an income-tax collector residing in the Cromwell Road. I do not mean to say that the mounting and the costumes were incorrect. There was a capital scene by Mr. George Harris and an excellent display of shawls and mantillas. But the people did not belong to the soil in the sense that Juno and her Paycock belong to Dublin. The characters gave me the impression of being definitely unreal and of being brilliantly acted in a way equally unreal. There may be such little people as Nubi. Beauty, we know, draws us by a single hair, and it is possible that a multiplicity of raven tresses is sufficient to run away with all the males in a cast. But the theatre has given us this too often for it to be any longer entirely credible. Miss Rosalinde Fuller acted as though she had spent the whole of her existence studying Miss Helen Menken. She was, however, born at Budleigh Salterton and is as English. Nevertheless Miss Fuller's methods are distinctly American, which they may well be in view of the fact that she has done all her acting in that sensational continent. I am told that she played Ophelia to Mr. John Barrymore's Hamlet, and am resolved before attempting any estimate of her powers to wait until some English actor plays Hamlet to her Ophelia, or other reasonable occasion. As Nubi she probably did very well. Unfortunately, I happen to be one of those persons who, when the Nubi's are prancing and prattling about the stage, are forced to avert their eyes and look elsewhere. Fortunately there was something else to look at, and that was a superb performance of the Señora on the part of Miss Mary Clare, a good actress of whom we see far too little. Mr. Malcolm Keen endowed the palette-loving farmer with the austerity of an Oxford don, and Mr. Wallace Geoffrey played the son with a great deal more than competence. The piece is a quartet made up of four equal parts and equally well performed by all four players. I cannot understand, therefore, why when it came to a question of curtain-calls, the quartet became a trio to the occlusion of

Mr. Wallace Geoffrey. Mr. Geoffrey is a very young actor who has done a great deal of good work which up to now has been rewardless, and that he should not have reaped his reward on this occasion seemed to me to be singularly unfair. I am given to understand that the omission was the purest oversight on the part of the management. I can only hope that it has been repaired.

GEORGE WARRINGTON.

THE PLAYBILL.

New Arrival.

CYRANO DE BERGERAC.—*Apollo*.

"What hempen homespuns have we swaggering here?"—Puck.

THE RED UMBRELLA.—*Little*.

"It is a sweet comedy."—Bottom.

"MR. PROHACK."—*Court*.

"A sweet-faced man; a proper man as one shall see in a summer's day."—*Quince*.

THE GIRL FROM COOK'S.—*Gaiety*.

"It is a dear expense."—*Helena*.

Tried Favourites.

THE BOW-WOWS.—*Prince of Wales*.

"Nightly revels and new jollity."—*Theseus*.

THE FANATICS.—*Ambassadors*.

"O weary night, O long and tedious night."—*Helena*.

THE KINGDOM OF GOD.—*Strand*.

"For aye austerity and single life."—*Theseus*.

THE SILENT HOUSE.—*Comedy*.

"O monstrous! O strange! We are haunted."—*Quince*.

THE GARDEN OF EDEN.—*Lyric*.

"This is the silliest stuff that ever I heard."—*Hippolyta*.

WHEN SUGGIA WAS PLAYING

BY STEPHEN GWYNN.



WHEN Suggia was playing, all the other half-dozen privileged people in the room knew what she said: her bow spoke the common language of Europe; only to me, she might as well have been chanting poems in an unknown tongue on themes I had no guess of. There was interposed a barrier, denser than any that the curse of Babel created; for a language may be learnt, but those who lack the faculty of music can never come to understand its speech. Yet even through this barrier a great artist was able to penetrate to that sense of rhythmic form which is the common base of all the arts. Through their ears the others lay accessible to Suggia: on me she must play through the eyes. Through my eyes I must catch for the first time some glimpse of what music is.

To colour and form there was added this new element of sound, mastering and swamping colour, but heightening and transfiguring all the play of shifting mass and line and poise. It was as if I watched a dance; and yet no dance has ever moved me like it: the very imperfections of the visible rhythm kept

me aware that the real dance was invisible: that rigid partner of hers forced her to almost ungainly motions, like those of strong rowers with stiff oars in a surge.

In the visible impression, strength dominated always: the tense vibrant body, the arms, flat and edged with muscle, like a man's, the powerful shoulders, had nothing of what is called graceful; as for prettiness, it never came within a league of that lady. Beauty, the obvious plain indisputable compulsion of beauty, flashed at you in moments now of motion, now of poise, in the long sweep of the bow, or the half instant of arrest when movement completed itself, and all lines fell together in a harmony. But beauty in the larger sense, the beauty of vital energy that Epstein seeks after, that Rodin so often found, was there always: the beauty that has roughness and force in it, like some of the hoarse disturbing notes she sent clamouring.

It was a delight to see her, before each bout began, sit up alert, balance and adjust her bow as a fencer balances his foil, then settle herself with that huge tortoise between her knees,

like a jockey sitting down to ride: erect at first and watchful, till gradually, caught by the stream she created, she swung with it, gently, sleepily, languidly, until the mood shifted, the stream grew a torrent and the group rocked and swayed almost to wreckage. Or again, she would be sitting forward, taking her mount by the head, curbing it, fretting it, with imperious staccato movements, mastering it completely—then letting it free to caracol easily, or once more break into full course, gathering itself in, extending itself, in a wild gallop. She was creating sound till you could see it: the music seemed to flow like running water, up her arms, over her neck; one felt that seated behind her one could see it coursing down her shoulders and her spine, with the whirls and eddies of a mountain river.

Only the face remained apart: in it was something different: the face with its closed eyes belonged to us who were played upon rather than to her who played: it was the artist in the artist's other rôle, her own audience, listening to herself, experiencing first and more than all others the emotion which her art evoked. That rapt and passive countenance, that swift ordered disciplined activity of every fibre of her body—disciplined till all was instinctive as the motions of a flying bird—showed once for all the double nature, speaker and listener at once, actor and spectator, which must be the artist's.

And then at the end, with some long-drawn sighing fall, or with one abrupt vehement clang of sound, she would finish, would raise her bow high, in a gesture of dismissal, break the magic—and come to the top like a diver, a little breathless and smiling.

That is what music meant to the unmusical, when Suggia was playing.

THE SUGGIA CONCERTS

HAVELOCK ELLIS says somewhere, if I remember aright, that the violoncello is a woman's instrument. The fact is that the 'cello reveals its nature to very few, either men or women, and that if Suggia, by the force of her personality, is able to convince us that the 'cello takes kindly to the

regimen of women, it is only that she works one miracle the more. Her recent recitals at the Wigmore Hall have proved that her mastery is as great as ever. There are few artists to whom technique becomes the transcendental thing that it does to Suggia. If I were to assert that you could not appreciate the full grandeur of the diatonic scale until you had heard Suggia play one on her 'cello, you would shake your head and mutter that anyhow the diatonic scale was demoded. But in all sobriety of judgment, one does gain a new sense of the sheer beauty of musical sound by listening to Suggia playing an unaccompanied suite of Bach's. I write nothing in detraction of others when I affirm that her interpretation of these suites (often labelled dry-as-dust) is unique in its vigour, its joy, its grace and its tenderness. The Virgilian "tears of things" are there, and the robust Shakespearean sense of pity. With these suites she can be an Orpheus and charm the ears of those who live in country houses and, like Theseus, think the most tunable sound on earth the cry of hounds when the hunt is up. (I write of what I know.) When all things are revealed, and Dr. Terry is on Bach's right hand, we shall learn that John Sebastian, a seer if ever there was one, really wrote them for Mme. Guilhermina Suggia.

But perhaps Bach is not for all, even when transmuted by the alchemy of her bow and fingers. For those "who prefer the 'cello to the violin," because it can have the melting sweetness that reminds them of the smell of roses on June evenings, Suggia also bears the palm. Her programmes have consisted mainly of Italian 'cello music of the classical period, for the nineteenth century hardly ever troubled to write for the instrument except in the form of the piano and 'cello sonata, where the arrogance of the upstart piano leaves little for the 'cello to do but sulk—and no instrument is more terrible than the 'cello in a temper. But I digress from the 'cello's sweetness. If you want to hear this also in its transcendental state, go to Suggia's last recital next Wednesday, the 30th, and keep your attention stretched for the Fauré "Elégie." You may enjoy this with a clearer conscience since you will just have heard Suggia play Bach's G major Suite.

H. E. WORTHAM.

BRASSEY SHOTS

BY BERNARD DARWIN.

LAUDABUNT ALII the mighty drive from the tee, the intentional slice or hook, the pitch that cuts the legs from under the ball or even the commercially valuable long putt. I, on the other hand, intend to sing the praises of the stroke that I play, if possible, worse than any of these, the now half atrophied brassey shot. All shots can give us a thrill when we hit them, but none so tingling, so soul satisfying a thrill as the fair and full shot through the green with a brassey.

On Friday in last week I was feeling rather stiff and old, but very happy because on the day before I had hit or tried to hit a very large number of brassey shots. This was at Mid Surrey, where the Guttie Club went adventuring against the Seniors. Everybody knows that J. H. Taylor is a very honourable man and, playing as he was with the guttie, he had acted in an almost quixotically honourable manner on this occasion. He had put the tees so well back that there were several—nay more than several holes which he could not possibly reach with two full bangs of his wooden club. He came very near to falling a victim to his own integrity. Most people know the home hole at Mid Surrey, in the ordinary way a comfortable drive-and-iron hole, with a cross bunker to carry for the second. It was a very different matter with a guttie and J. H. coming to this hole all square in his match against Mr. Howie, saw his very best brassey shot hit the very top of the bunker and fall back.

That little fact will tell how much strenuous slogging there was to be done. There were brassey shots to be played through the green at certainly nine holes and I am not thinking of my own case, but of those who really can hit the ball. Moreover, at several of those holes there was still a pitch to play after the brassey shot and there was one hole, the second, that was something very like the good old-fashioned four-shot hole. Only a very fine drive with the guttie made it possible to carry the big cross bunker with your second and if you did not carry the bunker, you could not hope to get up with your third. In fact, the hole was that which has long ceased to exist, a "par" six.

All this sounds terribly hard work, but playing brassey shots with the light guttie is a different matter from playing them with a heavy rubber core. I can best explain the difference by an egotistical illustration. I find it easier to hit a guttie through the green with my comparatively straight-faced play-club, than I do to pick up a rubber core with a spoon. I am

not a guttie "fan." I have got a great deal of amusement out of the two matches I have played with the ball, but I do not particularly want to play with it for ever more and I am afraid I regard the notion of the world in general playing with it purely as a dream. But I do love it for brassey shots. In that respect it restores to the game a noble feature that has almost gone out of it and I wish that, by some perhaps less drastic change of the ball, that feature might be permanently retained.

There are occasions on which the brassey shot is still very much in existence, even with the rubber core. Last Saturday provided one, when Addington and Oxford met on the "new" course at Addington. It rained steadily, if not very cruelly; the ground was naturally slow and dead and we played from the yellow tee boxes, which are a very long way back indeed. Personally, when I play a friendly game on that fine course, I just look at the yellow boxes and then say, "Blue boxes for us, I think," and I find that my adversary falls in with my views, not merely with docility, but with alacrity. However, on Saturday we had to play from the yellow ones, whether we liked it or not, and then for ordinary mortals there were five or six wooden club shots to be played through the green in the course of the round and that is a lot in these days. In one or two cases I thought that the length of the holes defeated its own end. At that splendid "tiger" hole, the fourth, for instance, the big carry for the second was too long and so the second shot partook of the dull nature of marking time. That is by the way, however. There were lots of brassey shots and very good fun they were.

The perfect brassey shot, the one which gives the absolute quintessence of poignancy, is, of course, that which is played right up to the pin and so can completely make or mar. The one which is merely played for strategic position, with a pitch to follow, is a good deal less exciting. If we all drove the same distance, courses could be laid out to give us all these most thrilling second shots. Unfortunately we do not drive the same distance. The hole that gives me my brassey shot will be dismissed contemptuously by my betters as a "drive and a number 2 iron," while on the other hand, I am glad to remember that there are some golfers, so aged and so sly that they call that same hole "two and a pitch." The only way out of this *impasse* is to be a millionaire and possess one's own course, laid out exactly for one's own brassey shots, but of that I see no immediate prospect.

THE PASSING SEASONS

BY CHARLES SIMPSON, R.I.



THE editor has again asked me to review a book by Lionel Edwards and Crascredo, similar in many ways, very different in others, from the "Sportsman's Bag," of last year. As such a review can only be an appreciation, for artist and author are a pair whom it would be ungrateful to criticise, I have again consented.

A musical critic wrote recently of a violinist and pianist as one person, when appraising their performance, joining the two names with a hyphen because of their perfect combination; so the names of Lionel Edwards and Crascredo might be coupled together, because of the perfect unison with which they have carried out their performance of *The Passing Seasons*.

The main difference between "A Sportsman's Bag" and *The Passing Seasons*, is that in the latter the sportsman is encouraged to think of something besides sport—the beauty of the environment in which he hunts, shoots or fishes, and the changes of the English landscape, which give the book its title. Crascredo suggests that the sportsman has been thinking of this beauty without being aware of the fact, almost since the time when he first mounted a horse or shouldered a gun; but that suddenly the awareness will come to him. Then it is that Crascredo offers him what suggests a careful working out of the ratio of this appreciation and the business in hand. It would seem to work out at something like 30 per cent. appreciation of beauty

and 70 per cent. attention to sport. The proportion of appreciation would, of course, vary according to the quality of the sport. It would go up during a long wait behind the butts, until the "bangs" began again; or after a disappointing day's fishing (in the latter case, at least, we hope it would). Now, one definition of a good book is that after it has been read, the reader should want to shut it up and think about it. There is scarcely a page of Crascredo's that does not arouse this feeling, and scarcely a page that does not suggest somewhere a sharper thrust than is at once apparent amid his adroit fencing with words. What Crascredo has in mind is the charm of the English countryside as a pleasant setting for the sportsman's pursuits, not too pleasant to distract him from them. And he regrets, as all of us must do, that much of this charm is passing with the seasons; but, unlike them, passing never to return.

No man can tell what is for another really beautiful, and it is a consolation to reflect,



using a musical simile once more, that beauty ranges from the elegance of a minuet by Haydn to the (for some) cacophonies of a Bartok or a Schonberg. The changes of the countryside which we regret may after all be only its passing to another form of beauty, more complex, less obvious, but not less satisfying, than the simpler beauty of the past. Lionel Edwards and Crascredo, however, confine their programme to the old-time airs, and right well they play them.

Everyone who has known the country from childhood, treasures some memory of the simplest kind, which serves to stand in after life for all that the country—here, particularly, the English country—means. The side of that old tarred barn, in the sunlight, where the fowls used to lie in dusty hollows, choosing the sunny patches among the shadows of the elms; that great expanse of yellow, burnt grass, where the seeding dandelions shone with their halos of gossamer stars, and the dry, crinkled leaves of the dock plants stood up like withered trees in a miniature forest—such memories as these come back when looking at pictures like "Schooldays" or "Cloudy June." The last is one of three pictures of horses at grass, three which show Lionel Edwards at his best. "Limestone Soil" and "An Irish Shore," have wilder landscapes as their setting than the homely park of the first. "An Irish Shore," with some scenes in Scotland and Wales, is included, as Crascredo remarks, by way of complement, as though there was not enough beauty in England alone. One would prefer to say they are included as a friendly challenge to the English landscapes; and "An Irish Shore," as Mr. Edwards sees it, is certainly hard to beat.

"The Pipe of Peace," rather suggests the Conway valley, and it also suggests some river estuaries in Cornwall; but there is evidence in the picture that it is actually a scene in Devon.

Some of the fishing pictures, with their broad rivers, have the colouring of Ireland. To every reader they will probably suggest a different scene, and this is one of the advantages of not having local titles.

For the reader, reviewing his own seasons that have passed, will doubtless find his geography a trifle mixed; and whether the sun shines in his memory on meadows by the Boyne, on grass lowlands by the Welsh mountains, in Scotland, or the Home Counties, does not matter. It will be enough for him, as it is for me, turning over these pages, that many scenes in many places come back to mind. One of the secrets of Lionel Edwards' art is that his pictures evoke an instant response and make us all feel that we have seen his subjects before, not where he painted them, perhaps, but wherever the passing seasons found us, at a time we may not care to think how long ago.

A practical difference between this new book and "A Sportsman's Bag," is a great reduction in its size. "A Sportsman's Bag," has been humorously described as almost large enough to school a horse over if nothing else was available. *The Passing Seasons*, is handy enough for the smallest library, though it has lost nothing on that account. There are two editions, each so distinctive, that whichever is chosen there is bound to be a feeling of regret that the owner does not possess the other. In one sense only is the *de Luxe* edition immensely superior; certain chapters of Crascredo's letterpress are omitted from the more modest volume. In spite of the attractiveness of the standard edition, which is bound in a very original way, we can hardly afford to lose such a chapter as that on the fox, accompanying a picture called "The Mockers," in which a fox is shown mobbed by rooks at a moment when he is too hard-pressed to take notice of their insults. This chapter, possibly without intention, hints

at Einstein's theory of relativity, in that it suggests an animal's conception of time. Crascredo allows his fox one season, or, to be more accurate, one span of passing seasons—summer, autumn, winter, a first breath of spring, and then the end. For many animals and birds there is no cycle of seasons and years; their conception of time is limited to one summer, which is followed by autumn and winter, and never returns. For smaller forms of life, butterflies, for instance, there is often not even the alternation of day and night. They see the sun rise and set; mid-life for them is its clime to the meridian, life's end, the afterglow and darkness. And none can tell how long an age is represented for them by that one passing day.

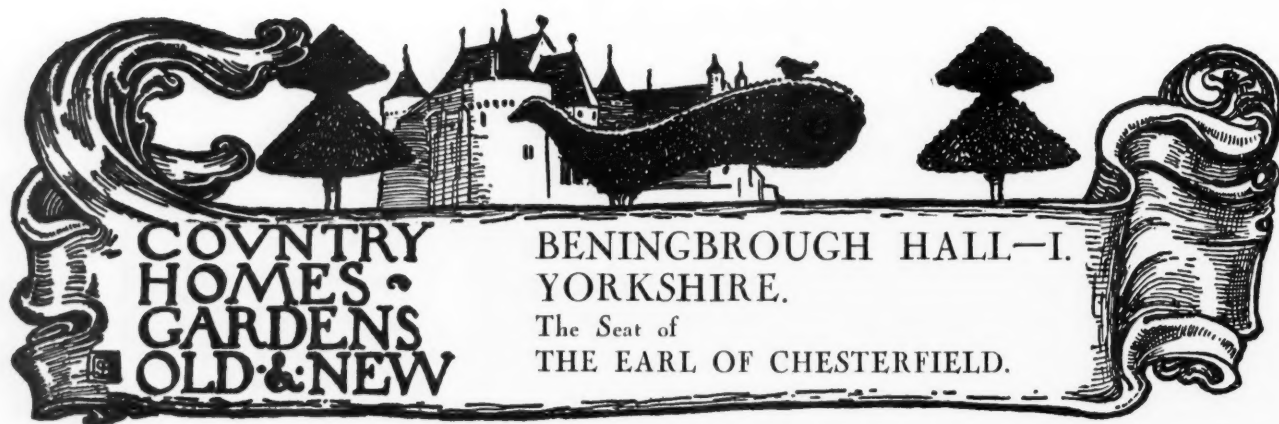
"I number none but sunny hours," says the sundial on the title page before us, and after we have read this book and looked at all the pictures, we have the satisfactory feeling that it has only called up the sunny hours, and that though the seasons are passing, such men as Lionel Edwards and Crascredo can call them back for us.

***The Passing Seasons**
("Country Life," Ltd.)
Edition de Luxe,
limited to 150 copies
for home sale, and
100 copies for sale
overseas, £10 10s.
Ordinary edition
(plates mounted on
tinted boards), £3 3s.





THE WATER.
From the painting by Lionel Edgcards.



One of the great Yorkshire houses built during the period of Vanbrugh's influence, but probably not designed by him. The initials of John Bouchier and the Date 1716.

DID John Bouchier, who was Sheriff of Yorkshire in 1719, seek the assistance of Sir John Vanbrugh and of Nicholas Hawksmoor—one or both of them—when he decided to erect a new house in the new mode on his ancestral acres of Benningbrough? That we do not know, for there is a curious paucity of references to the

Benningbrough Bouchiers in the eighteenth-century records and annals of Yorkshire, whether they be public or private. General Dawnay—last of the owners to hold it by descent since it passed from religious to lay hands under Henry VIII, and vendor of it to Lord Chesterfield in 1917—says that “no papers about the building of Benningbrough have ever been



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I.—THE CENTRE OF THE NORTH OR ENTRANCE FRONT.

"C.L."



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2.—THE SOUTH PORTAL.

"COUNTRY LIFE."

Above the door a cartouche displays the Bouchier arms impaling those of Bellwood, and above is the crested helm.



Copyright.

THE HOUSE AND ITS OUTLIERS FROM THE NORTH.

"COUNTRY LIFE."



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4.—FROM THE NORTH-EAST.

"COUNTRY LIFE."



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5.—THE SOUTH SIDE.

"COUNTRY LIFE."

discoverable; and at least since my great-grandfather's time there has been nothing but the vague Vanbrugh tradition." In the case of two neighbouring houses, Duncombe Park and Gilling Castle, that tradition is by no means so vague and is, moreover, much strengthened by many leading architectural features. At Beningbrough, however, such decisive features are by no means prominent. We shall find that there is little that we can point to as strongly savouring of the manner of Vanbrugh himself, or of Hawksmoor while under the Vanbrugh influence. Yet, from its date and from its character, Beningbrough must certainly rank as one of the houses referred to by Vanbrugh in his 1721 letter to Brigadier Watkins, where, writing from Castle Howard, he tells him that "Here are Several Gentlemen in these Parts of the World that are possess'd with the Spirit of Building."

Beningbrough is a township of Newton, a parish stretching along the north bank of the Ouse as that river wends its south-easterly way towards York city. We will defer till next week a short account of it in Plantagenet, Tudor and Stuart times, and deal at once with the building that, in about 1716, arose in place of the older home of the Bouchiers, who had come here in the days of Elizabeth. Sir Barrington Bouchier, dying in 1700, was succeeded by his elder surviving son John, who, as already stated, served his county as Sheriff nineteen years later. That is all we know of him publicly, and, as to his private concerns, we find that he married Mary Bellwood, who either really was, or at least was heraldically treated as, an heiress, since her husband impaled the Bellwood with the Bouchier arms, as we shall see.



Copyright.

6.—THE HALL.

"COUNTRY LIFE."



7.—LOOKING DOWN FROM CORRIDOR INTO THE HALL.



8.—THE CORRIDOR LOOKING FROM WEST TO EAST.

Approaching the house from the north, we observe its long, simple but dignified front rising above a forecourt (Fig. 3), which, although of nineteenth century formation, is such as Vanbrugh and Hawksmoor devised for Blenheim and Easton Neston, but without lofty incidents or other architectural elaborations. The scheme of segmental walls set with niches to screen offices and internal connections between house and base-courts entered by archways through lofty pavilions, accords, with Vanbrugh's conception of the right grouping and distribution of a great country house and its outliers. There is, however, nothing typical of his love of mass and movement; the main pile shows us no clustered pilasters, no huge keystones and no cyclopean rustication, as at Blenheim, Kimbolton, Duncombe and Seaton Delaval. Simple design is joined to refined lines and delicate detail. The latter is especially noticeable in the portal (Fig. 1), which, although of the Doric order, is light in design. Its overhanging cornice (matching that of the roof)



9.—THE CORRIDOR LOOKING FROM EAST TO WEST.

supports a sculptured group of horses and drapery flanking a cartouche containing the cipher of John and Mary Bourchier flanked by the knot which the fifteenth century Bourchiers, like the Staffords, adopted as their favourite badge. Above two lofty storeys runs an entablature, the frieze of which has great depth, and along it, in pairs, are set great consoles that support the overhanging cornice. The space between every other pair of consoles is wide enough to accommodate an attic window, and it is noticeable that the setting of such attic windows within a Doric entablature frieze was resorted to by Vanbrugh and Hawksmoor at the Clarendon Press building, which was erected at Oxford about 1711. The two main storeys of windows at Benningbrough are of the same height and are similarly treated—that is, without stone or other moulded architrave. They are brick apertures as simple as Robert Adam would have contrived them half a century later. Detail in stone is confined to the central feature—the portal and the window above it—and to the quoins

that mark the corners of the three slightly projecting sections of the eleven-window elevation. The tower-like pavilions that mark the entrances to the basecourts have their roofs topped with cupolas carrying out in wood the details of the house as regards rustication and Doric order. That to the west (Fig. 4) contains a bell, while that to the east shelters clock dials. The connecting walls between main pile and pavilions are topped with a stone balustrade, and presence is given to them by somewhat projecting the sections that contain the tall niches, such projection being much in the spirit of those that Vanbrugh introduced so freely along the walls of the Claremont garden in 1719.

The south side of Benington (Fig. 5) only differs from that to the north in that there is no projecting centre and the end projections are only of single window width. In the middle we again find a stone portal with a stone-framed window above. The portal is the one arresting feature of the elevation, its segmental pediment is set upon Ionic columns and the whole design has the grace of Wren rather than the massiveness of Vanbrugh (Fig. 2). The aperture fitted with glass is one of the three windows that light the dining-room (Fig. 10), and has a broken architrave and an elaborately carved outer moulding of bolection form. The keystone forms the lower section of a magnificently-carved cartouche containing the arms of the builder impaling those of his wife. John Bourchier, as we shall see next week, belonged to an illegitimate branch of that distinguished family, and was, therefore, not strictly entitled to use their engrailed cross between four water bougets. Here, however, we find it boldly placed above the door, as is also the crest of an old man's head crowned with a ducal coronet out of which hangs a long tasselled cap. The device that appears in the right-hand half of the shield is evidently intended for what in heraldry is called a galtrap or caltrap, a corruption of the French word *chevaltrape*, which was an iron ball with projecting spikes, forming an instrument thrown upon the ground to injure the feet of horses. John Bourchier's stone-carver does not represent it exactly as the heralds generally draw it. There cannot, however, be any doubt as to what was intended. Moreover, looking up Dugdale's "Armoury," we find the following: "Belwood—gules three galtraps argent." It is, therefore, Bourchier impaling Bellwood that this shield displays.

Stepping through the north door (Fig. 15A), we enter the



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10.—THE DINING-ROOM.

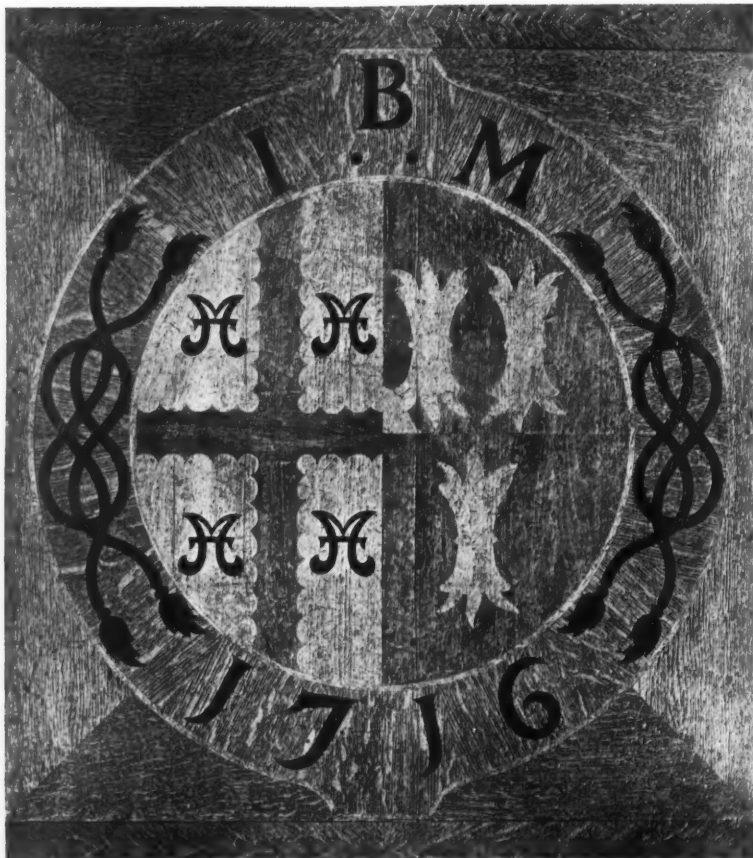
"COUNTRY LIFE."



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11.—THE DINING-ROOM CHIMNEYPIECE.

"COUNTRY LIFE."



12.—A STAIR LANDING TELLS THE DATE OF THE HOUSE.



Copyright. 13.—THE UPWARD SWEEP OF THE GREAT STAIR

"C.L."

two-storeyed hall (B), which calls to mind the neighbouring houses of Duncombe and Gilling. It is akin to the Duncombe hall in its great Corinthian pilasters and in its series of round-headed apertures—not merely the form but the mouldings being identical. As at Gilling, the ceiling has a form of vaulting carried out in plaster. Like it also the walls are of plaster, but no Italian stuccoist will have been employed here, for there is nothing in that material beyond what could be done by a local plasterer, such as John Bagnall, who, from 1711 to 1714, was doing all the simpler plastering, including panel mouldings and vaulted corridors, at Castle Howard. But if no leading stuccoist was employed by John Bouchier, he certainly engaged the finest craftsmen in wood that the City of York could provide, and he gave them an ample field and a free hand. Thus, Beningbrough stands out as the Yorkshire house that is pre-eminent both in the quality and quantity of its interior woodwork.

It is, however, in some of the lesser rooms rather than in the hall that the Yorkshire joiners and carvers wrought their best work, for in the hall the most remarkable examples of their art are the carvings that are seen framing the picture over the chimneypiece (Fig. 6) and others like it on the other walls. They, however, are not local products, but the work of Grinling Gibbons himself, transferred there from Holme Lacy, which had been sold by Lord Chesterfield some years before his purchase of Beningbrough. To him and Lady Chesterfield we owe the reversion of the hall to its original appearance, for they removed a hanging gallery or passageway that had been thrown across the south end of the hall, giving level connection between the west and east first-floor corridors (Figs. 8 and 9). This may well have been a convenience, but was a sad detriment to the appearance of the hall, breaking the essential line of its great pilasters and cutting in twain the panels that sit upon the beautifully carved and scrolled keystones that top the doorways and recesses occupying the inter-pilaster spaces. The removal of this intrusive feature not only improves the appearance of the hall, but permits of delightful peeps down (Fig. 7) into it from the end arches of the two corridors. The corridors themselves, with their varied compartments, arches and vaultings, create an extremely dramatic impression, and, if not directly designed by Vanbrugh, were surely inspired by Castle Howard. Although not original to the house, the Gibbons carvings are in perfect unison with the spirit of the hall. But the fact that they are recent introductions needs carefully and indestructibly chronicling, or they might prove, in the future, to be very misleading. It might easily be assumed that they were original to Beningbrough, as the presence of such work, introduced during Gibbons' lifetime, would fit in admirably with what we learn of his early life from two of his contemporaries. In George Virtue's 1721 Notebook is an account of Grinling Gibbons given by Thomas Murray, portrait painter, a neighbour of Gibbons in Covent Garden, and, like him, buried in its church. From Murray we learn that the famous carver, on coming to England at the age of fifteen, "went into Yorkshire where he was first employed." Only after this did he migrate to Deptford, where Evelyn discovered him in 1671. The correctness of Murray as to this Yorkshire episode is supported by Ralph Thoresby, the Leeds antiquary, who, speaking as a Yorkshireman, calls Grinling Gibbons his countryman and tells how, in 1702 and at Leeds, he—Thoresby—being in company with "a parcel of artists," met "Mr Etty the painter with whose father Mr Etty Sen., the architect, the most celebrated Grinling Gibbons wrought at York, but whether apprenticed with him or not I remember not well." (Diary, Ed. Hunter, page 366.) This Yorkshire architect of about 1665 cannot be the same as the Etty who from

1701 to 1726, worked under Vanbrugh at Castle Howard and at Seaton Delaval and who did not die until 1734. Presumably, Gibbons' master had an architect as well as an artist son, or, perhaps, a single son who combined architecture with painting. How far, moreover, were these "architects" also concerned in, and adepts at, carving and woodwork? And—although we cannot claim for Beningbrough any original Grinling Gibbons' work—can we connect the Etty family with both the designing and decorating of that house, thus accounting for some percolation of the Vanbrugian ichor into the flesh and bone of a house that, in most respects, leans towards the Wren influence that permeated English country houses during the half century

as the sides of the hall itself—that is, extending to, and lit from, the outer wall of the house. That is not quite the case at Beningbrough, for the east stair is a small one with interior walls, whereas that to the west, while fulfilling Vanbrugh's idea as to position, occupies an ampler space than those of Castle Howard and Blenheim, the relative size of the houses being taken into consideration. Nor is the stair itself of the materials that he favoured, namely, stone steps and iron balustrades. Wood, finely wrought, as already stated, is the outstanding material of Beningbrough's interior work, and of that the staircase is wholly constructed (Fig. 14). The risers, no longer set in a string in seventeenth century manner, are contrived as



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14.—THE GREAT STAIRCASE.

"COUNTRY LIFE."

that followed the Fire of London in 1666? That is a not overstrained inference, but it must be confessed that there is no positive evidence of its validity. From Holme Lacy, also, came the pictures that hang in the hall, so that these represent not Bourchiers but Scudamores, such as the Elizabethan Sir John over the chimney-piece, and his son, Sir James—the fellow-jousting with Henry, Prince of Wales, elder son of James I—who is depicted clad in the suit of armour made for him by Tofts.

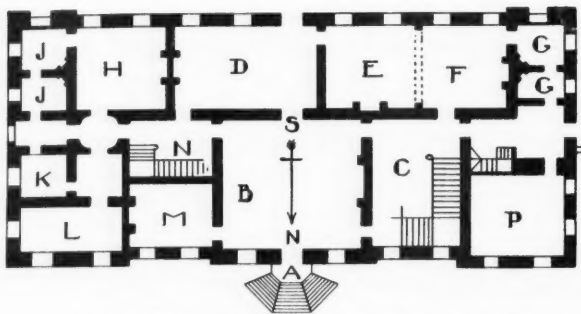
Through the south-west archway of the hall we reach the main staircase (c). We know from the plans of Castle Howard and Blenheim that Vanbrugh's favourite arrangement was to allot, for staircases, spaces on either side of his hall and as long

great, elaborately moulded blocks lapping over each other, and with parquetry upper surfaces, as seen in one of the illustrations (Fig. 13). That, however, does not show the quarter-landing that sheds light upon the date of the house and which is separately illustrated (Fig. 12). Here we have the Bourchier cross impaling the Bellwood caltraps, while a border, running round, has the Stafford knot on each side, the initials "J. B. M." at the top and the date 1716 at the bottom.

The stair balustrade is very unusual, for, although of wood, it is assimilated to iron. The intricately outlined but slim-shafted balusters alternate with panels of openwork treated in the semblance of metal and, indeed, closely resembling the wrought-iron

panels that form the newels of Tijou's Chatsworth staircase. The balusters are placed in pairs on each step and are accommodated to the rising ramp of the stair in a very unusual manner. Instead of the second baluster having the normal elongation to reach the handrail, both are of equal length but are set on plain plinths, the second of which is much higher than the first. We find the same treatment on a stair in a house at Bootham, the street of York City that leads out towards Benningbrough. There, the balusters are somewhat more restrained and normal than those at Benningbrough, but they have the same general character, so that both staircases may well be attributed to the same designer or joiner.

The range of south rooms on the ground floor consists of pairs of little rooms or closets (occupying the single-window end sections of that elevation) and of four larger intervening



15.—SKETCH PLAN OF GROUND FLOOR.

A, The front door; B, The hall; C, The great staircase; D, The dining-room (over it is part of the saloon); E, The drawing-room, east half (over it is the rest of the saloon); F, The drawing-room, west half (over it is Lady Chesterfield's bedroom); G, G, small rooms (over them are Lady Chesterfield's dressing-rooms); H, State bedroom; J, J, State dressing-rooms; K, Lavatory; L, A bedroom; M, Smoking-room; N, Lesser staircase; P, Study.

of wood with egg-and-tongue moulding frames simple marble slabs, and on it stands a two-storeyed superstructure, the lower part consisting of a richly carved shelf supported by consoles, the upper part being a pedimented picture frame of admirable design and workmanship.

H. AVRAY TIPPING.

THE HOLFORD COLLECTION

THE treasures collected by one generation continue to be dispersed by the following in endless succession, and, though these dispersals act as incentives to the would-be collector, it is not without pangs of regret that we view this scattering. Pictures, books and manuscripts, and the very mansions that held them, are finally drawn into the relentless whirlpool. The latest storehouse of art and literature to succumb to these disintegrating influences is Dorchester House, the town residence of the late Sir George Holford. The pictures and tapestries have already left its walls, and in a sale a few months ago many precious Early English books were sold. The sale catalogue of the second portion of the library reveals yet more literary treasures, most of which have been unseen for a century or longer.

Sir George Holford cannot be said to have been a collector in the ordinary sense of the term. The books now offered to the public were, we understand, his by inheritance. His love was for flowers and gardens, a passion as exacting as that of the bibliophile. There are several unusual features to be noted in this sale catalogue so beautifully brought out and illustrated by Messrs. Sotheby, the most noteworthy being the magnificent collection of book-bindings in this remarkable library of which it will only be possible to mention a small number of outstanding examples.

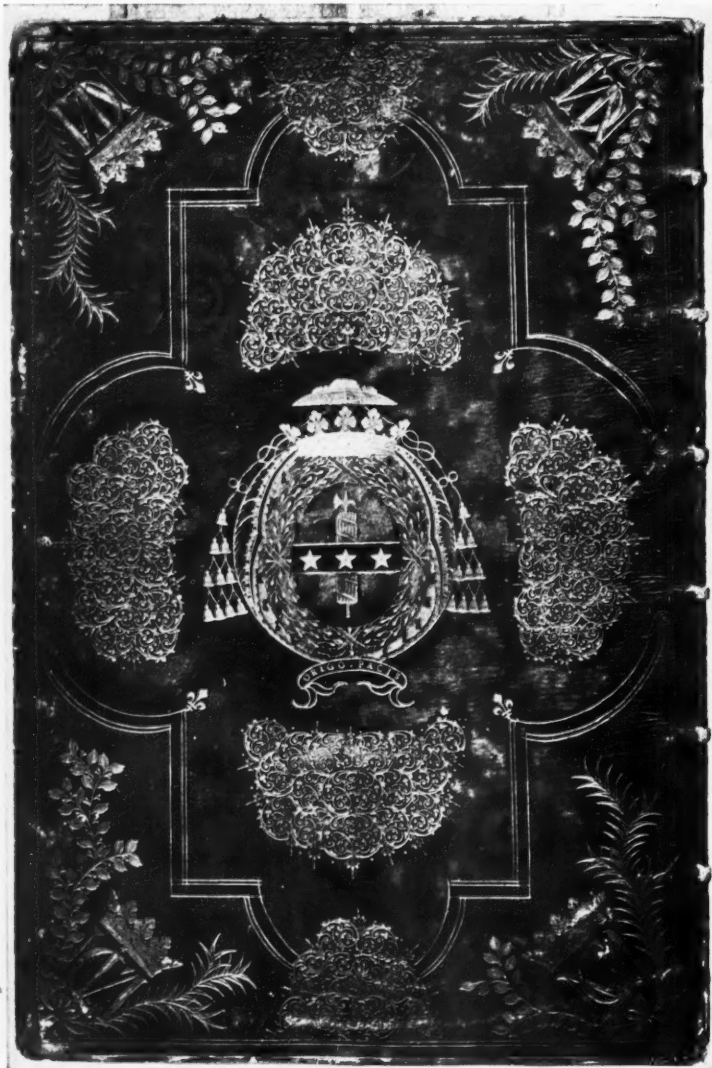
The craft of the binder has been a fine art now for several centuries. When books were first made it was customary to cover them with gold, silver or jewels,

but a humbler style became more common as books increased in number and skins began to be used in monasteries. In the employment of leather, however, the master craftsmen found their opportunity, and quickly attained to perfection in ornamenting the covers, until it may be said to have reached its zenith in the sixteenth and seventeenth centuries.

The Holford collection is richer in these artistic productions than any library that has come upon the market for many a long day.

One may state generally that it is a rare feature in any of the famous and well known private libraries of the world to find so many really representative examples of the best work of the binders of old time whose names stand in the first rank among the master craftsmen in the history of the art. Several have the added rarity of being stamped with the name of the *relieur-doreur* who designed and worked the finished production, always a matter of much satisfaction to an owner.

An exceptionally rare volume is Guicciardini's *Histoire des Guerres*, etc., 1568, by an unknown binder who worked in Paris about 1570. The catalogue states that he was probably the first man to practise the art of inlaying bindings with different coloured leathers—a much more durable method than painting of producing a polychromatic effect. This system was largely adopted later on in the case of bindings commonly known as "Lyonesse," but, unfortunately, in their case the paint too often got detached from the design in the course of time. It is difficult to realise from the illustration in the catalogue the actual



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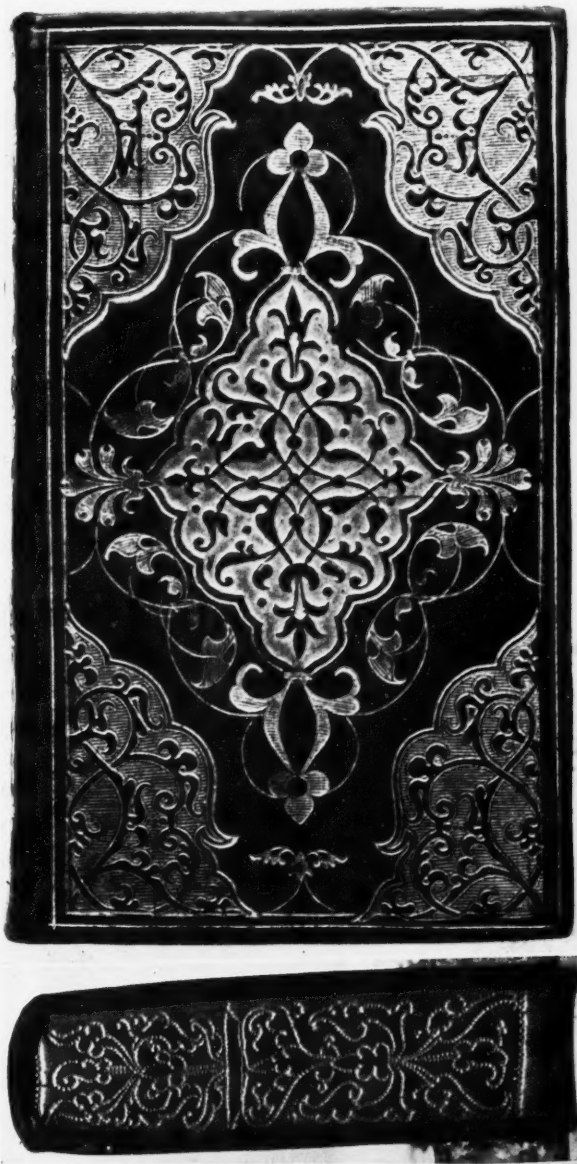
For further details write to the Publishers, "Country Life," Ltd., 20, Tavistock Street, London, W.C.2.

A GOLFER'S GIFT

beauty of the pattern, which is, of course, without colour to bring out the charming and harmonious effect of the mosaic scheme.

Guer (J. A.), *Moeurs et Usages des Turcs*, 2 vols., 1746, is an instance of a particularly rare sort of binding, for Vol. I is the work of Derome, while Vol. II comes from the hand of Padeloup and contains his ticket. The designs are more or less of a similar character, but the details of the broad ornamental borders are completely different from one another.

Lot 73 in the catalogue, Bandello, *Conti XI de la Lodi*, etc., is another magnificent example of J. A. Derome's binding. It is of great rarity and one of the first books printed at Agen in the province of Guienne. The binding is a sumptuous specimen of mosaic work of many colours, so intricate and bold in design that a doubt is raised as to its being really the work of Derome. So high an authority as Marius Michel suggests in his *Reliure Française* "that Derome merely did the forwarding and that the finishing was the work of an unknown artist whom he



A FINE FRENCH BINDING OF THE "DIVINA COMMEDIA." (CIRCA 1560), BY A BINDER WHO WORKED FOR GROLIER.

employed . . . Whoever decorated this binding was a craftsman of incomparable skill."

Dante L'Amoroso Convivio, Venice, 1531 (Lot 257), is a strikingly fine specimen of the famous bindings hitherto wrongly ascribed to Demetrio Canevari, but recently attributed to Pier Luigi Farnese, son of Pope Paul III. It is in red morocco.

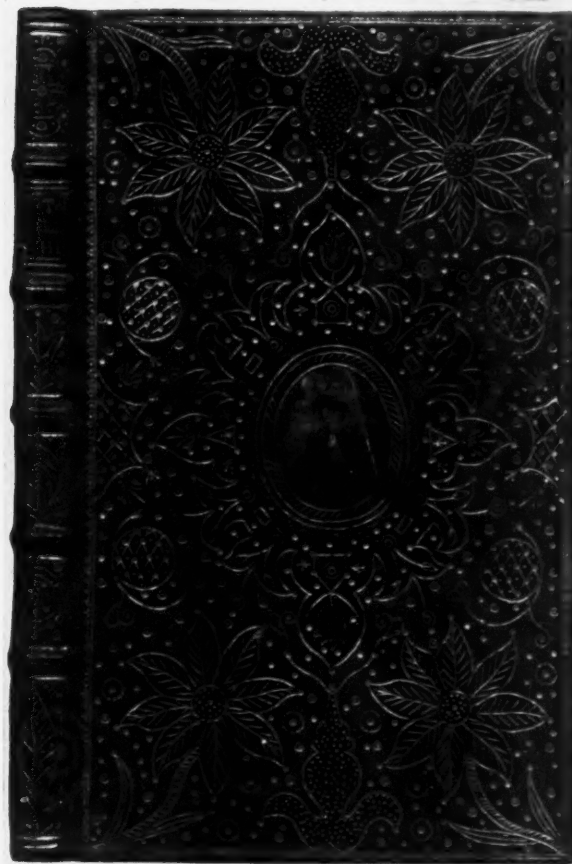
The *Divina Commedia*, Venice, Aldus, 1515 (Lot 249), presents an extremely pleasing example of French binding of about 1560, by an unknown binder who worked for Grolier, the famous collector of the sixteenth century. The style of the binding is one of the earliest examples of what is called "azured," then recently introduced to Paris. It had its origin in Venice, and then passed on to Lyons, where it became very popular for a considerable time. The "azuring"—a term borrowed from heraldry—consists of the engraving of parallel lines upon the face of the stamps used in the design.

Another fine book with a seventeenth century French binding is encountered in *Il Tempio della Pace*, by Amalteo (Lot 23). This is one of a group of works shown at the exhibition



A "CANEVARI" BINDING, PROBABLY BY PIER LUIGI FARNESE, SON OF POPE PAUL III.

of book-bindings held by the First-Edition Club in 1926. It was bound for Cardinal Mazarin in old red morocco with his cipher I. C. M. in each corner, and is surmounted by a coronet between knotted sprays of foliage. In the centre are the



A FINE FRENCH EIGHTEENTH CENTURY INLAID BINDING, PROBABLY BY PADELOUP.

Cardinal's arms within a gilded and inlaid wreath, and beneath on a scroll is inscribed the legend "Orego Pacis." The binder is apparently unknown, and, like many another artistic workman of bygone days, was content to live in his work.

The binding of Lot 346 is ascribed to the celebrated Padeloup (born 1685), descendant of a family which could boast of five generations of stationers and bookbinders. Having served his apprenticeship to his father, he established himself as a master binder with signal success. His house in the vicinity of the Sorbonne soon gained a wide reputation for excellent workmanship, and he received the appointment of binder to Louis XV. There is, however, an element of doubt in the case, since "it was the practise of Padeloup to affix a small engraved or printed ticket either to the title page or to the end papers of books bound by him." This is apparently wanting. The British Museum possesses a good example of his art in a copy of *Eutropius* in which the ticket pasted at the foot of the title-page has the words "relié par Padeloup le jeune,

effect has simplicity as well as richness, and is distinguished by originality of style. Somewhat later these "dentelle" borders were used by Derome, who was born fifty years later, in 1731, but he never seriously rivalled Padeloup "the father of French binders."

Roger Payne, that artistic, though sometimes erratic craftsman, is well represented by a charming example of his taste in the binding of a volume of Ariosto, printed in Venice in 1630 and bound in blue morocco, in magnificent condition (Lot 56). Though addicted to bouts of insobriety, his artistry was never at fault, and he has had the distinguished honour of having his statue included among the sculptures that adorn the exterior walls of the Victoria and Albert Museum at South Kensington. He is the only bookbinder represented in that notable company.

Among other English binders in the Holford collection are Barthelet (the first in England to use gold-stamped work on leather), Kalthoeber and Charles Lewis, while in addition to the French binders already mentioned, there are examples of Bozerian, Bradel l'ainé (the successor of Derome le jeune), and Trantz-Banzonnet.

The French books of the seventeenth and eighteenth century offered for sale will tempt many book lovers, being magnificent copies illustrated by well known artists. Choderlos de Laclos' *Les Liaisons Dangereuses*, 1796 (Lot 183), with plates by Le Barbier and eight charming original sepia drawings added; Dorat, *Œuvres*, 1764-80 (Lot 279), large paper, with plates by Eisen, Marillier and others; Fénelon *Les Aventures de Telemaque*, two volumes, 1738 (Lot 300), with plates by Scotin and Picart; La Fontaine, *Contes et Nouvelles en vers* (Lot 418), two volumes, large paper, with brilliant impressions of vignettes by Percier and his original monochrome drawings for them inserted and Molière, *Œuvres*, 1763 (Lot 539), with plates by Moreau. These volumes would be a great possession for any library.

Another group of books, the so-called "Association-books," will also attract the buyer, though their interest is more limited. These books are valued by the collector because they have belonged to some well known person or have once been in the library of a notable man of letters. We must content ourselves with a few examples: Sainte-Marthe, *Poemata*, 1587 (Lot 726), a copy dedicated to Henry III, with his arms stamped on the binding; N. Perrot, *Les Apophtegmes ou Bons Mots des Anciens*, 1694 (Lot 594), with the arms of Mme. de Pompadour; two editions of Pausanias (Lots 588, 589), emanating from the library of the great De Thou, the King's (Henry IV) librarian; *Du Bellay's Memoires*, 1572 (Lot 281), adorned with the arms of Louis I of Bourbon, Prince of Condé, who was assassinated at the battle of Jarnac (1569), when the Huguenots, under his leadership, were severely defeated.

Under the same category we may also place a fascinating miniature collection of twenty-five books (Lots 508-532), from the libraries of the daughters of Louis XV, the books being bound in different colours, those of the eldest in red, of the second in olive green and of the youngest in citron. One wonders if this was the invariable practice of the princesses. Mme. Adelaide, as the eldest was called, is well known to history. She was her father's

favourite daughter, and wielded considerable power at court, both during her father's reign and after his death. Antagonistic to Mme. de Pompadour, to Mme. du Barry, and to Voltaire, she succeeded in persuading the King to banish the latter from the palace.

From the selection gathered together here, and to be offered in one lot, it is evident that the princesses were fond of reading histories and memoirs and were conversant with the literature of the day.

The catalogue contains many more rare and precious books, but these have recurred in sales of recent years, so that it is unnecessary to mention many: a wonderful Dante (1481) (Lot 248); a very good Homer (1504) (Lot 369); a Lascaris, *Grammatices Græcae Epitome* (1476) (Lot 427), the only known work from a Milan press; and Tristan de Leonis, *Libro del efforçado cauallero* (1528) (Lot 819). C. HAGBERG WRIGHT.



A FINE EIGHTEENTH CENTURY BINDING, PROBABLY BY PADELOUP (1748).

Place Sorbonne à Paris." The book in the sale, Hersent, *Optati Galli de cavendo schismate*, 1640, is not without interest, being a severe satire against Cardinal Richelieu when a rumour was current that he intended to create a Patriarch in France.

Another lot (665), *Processional des Dames Benedictines de l'abbaye Royale de Farmoniers*, the decoration of which is similar in character to Vol. II of Guer's *Mœurs des Turcs*, mentioned above, is also placed to the credit of Padeloup. It has a broad border of "dentelle" design, with an interlacing geometrical fillet. Padeloup was a master of the art of "dentelle" borders, "so-called from the indented edge which they present towards the centre of the boards." This decoration was first used in the time of his predecessor, Boyet, but it was the genius of Padeloup which converted this form of ornamentation into designs of singular beauty. Although florid in character, the

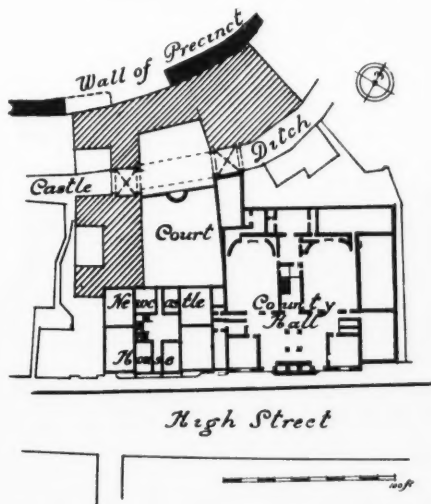
THE FATE OF NEWCASTLE HOUSE, LEWES

NOW that the mists of controversy have been to a certain extent dispelled regarding Lewes Castle, is it too much to hope that a question which affects Lewes so vitally may be discussed in a practical manner and without prejudice? From the report of the County Council's meeting on November 8th it is perfectly clear that the Council had no nefarious designs on Lewes Castle, and that therefore the fears of the Sussex Archaeological Society were unfounded. It also appears that the Society's main contention that no fresh buildings should be erected within the precincts has been abandoned, since the malt-house site has been conditionally approved. The ground seems, therefore, to be clear to consider the problem from the practical, historical and æsthetic points of view without any question of personal bias.

I should like, therefore, to offer a few observations regarding the lines on which I feel a solution can alone be found. In Lewes there are three things of which we need to have a jealous care: (a) the Castle, (b) the Priory, (c) the ancient High Street of the town. The first has long been put beyond all peril by

the acquisition of its main buildings by the Sussex Archaeological Society. The second is in the hands of an owner who appreciates fully the trust which possession of the Priory site reposes in him.

The High Street has already had many champions and guardians. We owe it to Mr. E. P. Warren that Lewes House,



Plan showing the present buildings of the County Hall, Newcastle House. The shaded portions are the suggested extensions of the offices.

are three things of which we need to have a jealous care: (a) the Castle, (b) the Priory, (c) the ancient High Street of the town. The first has long been put beyond all peril by



Section showing suggested extension of County Hall offices up to the precinct wall.

Hill House and Shelleys are preserved to us; to Alderman Every that Bull House has been saved, besides other buildings of interest. The fine house occupied by Lloyds Bank has been preserved, and just off the High Street, Mr. Banks stepped in at a critical moment to save Pelham House. But there has been doubt about the fate of the finest of all the buildings in the High Street—Newcastle House, which historically and architecturally is of paramount importance to the Lewes of to-day and to-morrow.

Newcastle House was acquired some time ago by the Sussex County Council for the increase of its accommodation, and no more fitting purpose could be found for it, since in its character and the stately proportions of its rooms it is eminently suited for public use. It is not generally realised that the County Hall itself is the admiration of architects throughout the country. It is an exceedingly beautiful building of the last period of the Renaissance in England, and Lewes, which should be proud that the seat of county government is in its midst, where it has been since days long before Castle or Priory were built, ought to be jealous of any suggestion of its removal from its present site.

The Sessions House (and Town Hall) used to stand in the centre of the High Street close by, and the present site and building are already part of the history of the town. Newcastle



AERIAL PHOTOGRAPH OF LEWES CASTLE AND HIGH STREET.

House (built in 1717) fortunately does not conflict with the County Hall, but the two buildings make a group that gives fine character to the High Street.

The County Hall and Newcastle House form, then, an ideal nucleus for the purpose of county government, but together they are far too small for modern requirements. The problem arises how best to preserve these fine buildings and at the same time meet the existing need. The obvious solution is to build a quadrangle to the north, of which the County Hall and Newcastle House will form the southern side.

But before I consider the size and character of this quadrangle it is necessary to refer to the suggestion that the front only of Newcastle House should be preserved. A very little reflection will show that this is utterly impracticable and undesirable. The front certainly would not stand while a new building was being erected, and to rebuild it would be to perpetuate a revolting sham. The historical interest and the architectural beauty of the house are inseparable from the whole fabric. Front, back, interior (with the beautiful staircases and panelled rooms), all belong to one another, and although they can be adapted without harm: they must be preserved together. And there is no reason why they should not be preserved and their beauty enhanced by a happily designed quadrangle behind.

Now, to give the required room, and, moreover, to give Lewes a building of beauty to harmonise alike with the Castle and the town, it will be necessary to include the Castle ditch and Castle bank. The former roadway would pass by arches through the court and give a charming effect for all who love picturesque building. The stables and outbuildings on the latter would give way to the northern range of the quadrangle.

And how would this affect the already ruinous walls of the Castle precincts? Lewes has in the past taken little care of these walls, and has let them fall without moving a finger to save them. But there is one beautiful piece of the precinct wall which alone retains its twelfth century facing, and that has been saved by its incorporation in the house of Mrs. Lucas.

The flanking and cross walls of the suggested north range of the County Hall quadrangle would be the best possible means of strengthening and preserving the old fragments that still exist, the latter would add beauty to the whole group, and nothing but good could result.

Personally I can conceive no manner of objection to the extension of this range by wings on the north of the wall, approached through the breach in the old wall that already exists. They would be on the site of the old domestic buildings of the Castle and in their proper place, and from an historical and practical point of view they would be absolutely right. And it is in this matter that I feel we ought to rid our minds of prejudice. The alternative suggestion of building on the site of the Malt House and putting a corridor across Castlegate House garden is open to almost every objection conceivable. Architecturally a corridor, unless built with great expense, will be a greater eyesore than any building linked with the old walls, and it will be a cause of continual inconvenience to its users. A building on the Malt House site will be far more conspicuous than in the garden, it will perpetuate a division between the Castle bailey and Brack Mount, which we should all like removed, and it will be inconvenient and difficult to erect owing to the sharp change in level. How this site can commend itself to anyone on any ground, practical, historical or aesthetic is very hard to see, and I think it will be found of no benefit to either side.

In conclusion I should like to express my conviction that if a problem like the present is faced without prejudice by lovers of antiquity, men historically informed, people sensitive to the beauty which should inspire all our work, and by people of practical training who have to meet our modern problems, there should be no difficulty in arriving at a satisfactory solution. Let us honour our town as the home of its past citizens, and the ancient seat of its county government as well as our Castle and Priory, and above all let us all work together for good with a single eye to the best possible result.

WALTER H. GODFREY.

DELIGHTFUL HORRORS

The Picturesque. Studies in a Point of View, by Christopher Hussey. (G. P. Putnam's Sons, price £1 5s.)

"**P**ICTURE to yourself, if it is possible, stupendous mountains rearing their cloud-capped heads in all the sublimity of horror while an immense sheet of azure reflected the crimson and yellow rays of the setting sun as they floated o'er its motionless green bosom, on which was impressed the bright image of the surrounding woods and meadows, speckled with snowy cottages and elegant villas. I really felt as if inspired, so much was my enthusiasm kindled," etc. These sentences occur in a letter descriptive of Windermere, written by Miss Lilly Black, a character in Miss Ferrier's novel, *The Inheritance*, published in 1824. They contain the whole clap-trap of the "picturesque" description of scenery which by this date had become the commonplace gush of a silly young woman.

In our own times we accept a calm and reasonable pleasure in a fine view as part of the rights and heritage of all mankind, and it is well that we should be reminded that our ancestors had to be taught to appreciate scenery and that when they first learnt how to do it the accomplishment went quite to their heads. The love of a fine day and

of a pleasant fertile country is probably inherent in all mankind, but mountains and hills, which the majority of people now regard as the most important ingredient in a view, seemed to the Englishman of two hundred and fifty years ago hostile and unpleasant. John Evelyn, in the middle of the seventeenth century, describes the view at the head of Lake Maggiore by saying that it seemed "as if Nature had here swept up the rubbish of the earth in the Alps to form and clear the plains of Lombardy." A little later Dryden sums up what he and his contemporaries thought about Alps and such like excrescences as follows: "High objects it is true attract the sight, but it looks up with pain on craggy rocks and barren mountains and continues not long on

any object which is wanting in shades of green." But Dryden translated du Fresnoy's *Art of Painting*, and Dryden's contemporaries, in spite of the disagreeableness of passing through Switzerland, were beginning to travel to Italy and bring back with them collections of pictures. By the end of the first quarter of the eighteenth century the stage was set, "The caste of connoisseurs assembled, the painted pictures accessible, and a Taste for them in a fair way of prevailing. It remained but to direct the enthusiasm for art towards the appreciation of nature. To get



HOMER RECITING THE ILIAD, BY SIR T. LAWRENCE.
Reproduced in "The Picturesque" by Christopher Hussey.

men to look at real landscape with a painter's gusto. That done, and the picturesque point of view would be delivered into the land. This was the achievement of James Thomson and John Dyer, the 'Picturesque poets.'

In the above passage Mr. Hussey rings up the curtain on his study of the *Picturesque* and all its implications. The subject is of absorbing interest and we may realise how great an influence the appreciation of the picturesque and the romantic movement, with which it is inextricably involved, has exercised on our mental outlook if we try to imagine an England in which Scott, Wordsworth, Keats and Shelley had never written, and Wilson, Constable and Turner had never painted. But we must not imagine that, as soon as the pastoral poets had begun to describe landscape with the eyes of a Claude or a Salvator, an appreciation for scenery such as we know now, rather uncritical and taken for granted, immediately developed. Mr. Hussey points out in a very pithy sentence that the lover of the picturesque "thought that he was viewing nature in as abstractly-æsthetic a fashion as that in which a contemporary young man thinks he gauges the significance of a banana on a chair." The goddess Nature was worshipped in many different and even mutually antagonistic ways, and theological hates of the bitterest description divided her votaries. In 1756 Burke published his "Inquiry into the Origin of our Ideas of the Sublime and the Beautiful." He elaborately defined the limits of the two sensations, and his definition of the sublime, which included vastness and obscurity, enormously enlarged the field of pleasurable human experience. Men began to take delight in "horror." Mr. Hussey acutely points out that: "It was this substitution of emotion for reason and of passion for decorum that made possible the great poetry and the vile architecture of the nineteenth century. He loosed emotion from the corsets of intellect."

Second only in importance to the discovery of the "Sublime" was the invention of landscape gardening. The "English garden," consisting of winding paths, dodging conifers, dotted about with self-conscious asymmetry, is one of the few contributions to the development of the visual arts which is universally recognised on the continent of Europe as peculiarly English. Practically speaking, the founders, or at any rate, the popularisers of this movement were Lancelot (or Capability) Brown and Humphrey Repton. At the outset of his career the former, by a lucky chance, achieved great celebrity by reversing the sequence of events in a very ordinary occurrence in normal building activity. Many men before his day had bridged rivers, but "Capability" Brown was probably the first to river a bridge, a feat which he accomplished by damming a paltry stream and covering with water the grass formerly spanned by Vanbrugh's colossal bridge at Blenheim. In time Uvedale Price and Payne Knight arose to ridicule the shaven lawns and mushroom clumps of Brown and Repton and to advocate a more shaggy ideal of natural beauty. Finally the former began to perceive that formal flower and kitchen gardens in the immediate surroundings of houses had much to be said for them, both from the æsthetic and from the practical point of view. Once this, to us, obvious truth was realised, the worst excesses of landscape gardening burned themselves out, leaving only behind what was good in the cult of the *Picturesque* and this remains with us to this day.

Mr. Hussey's study of the subject makes delightful reading, for it is erudite without being dull, and entertaining without being frivolous. It owes something to the general "get-up" of the book, which, as to type, binding and illustrations, is beyond praise. It is much to be hoped that the book will join the works of Gilpin, Young, Alison, Price and Knight, which are already to be found on the shelves of every old country house library.

GERALD WELLESLEY.

The Staff and the Staff College, by Brevet-Major A. R. Godwin-Austen, O.B.E., M.C., with a foreword by General Sir George F. Milne, Chief of the Imperial General Staff. (Constable, 21s.)

A DELIGHTFUL book that should make a wide appeal. The author conveys vividly to his reader how little the spirit of the whole British army, and particularly of the staff, has altered since Peninsular days while army education has gradually become a new thing. A high sense of duty, intense military zeal, combined with a passion for sport, still characterise the typical British officer of to-day. Long may it remain so.

Lawrence and the Arabs, by Robert Graves. (Jonathan Cape, 7s. 6d. net.)

SINCE Aircraftman Shaw forbade any further publication of Colonel T. E. Lawrence's "Revolt in the Desert," it was not to be expected that his publishers would let it go at that. Hence the present volume, *Lawrence and the Arabs*, a kind of biography of that admittedly most amazing Englishman of our day, compiled by the poet, Robert Graves, and illustrated with some new and most beautiful photographs and a collection of odd, but fascinating maps. One says a "kind of biography,"

for actually the main body of the book is large chunks of the "Revolt" and certain passages of the "Seven Pillars" paraphrased, or, more mercifully, in the moving passages left in the original. The intention seems to be threefold, (a) as a substitute for the no longer obtainable "Revolt in the Desert," (b) as a supplement to that classic and an attempt to analyse its unanalysable author, and (c) as a refutation of many of the absurd and inaccurate Lawrence stories, and notably of much that Mr. Lowell Thomas has taken upon himself to distribute. On the first count one may say at once it is a poor substitute, but here Mr. Graves deserves our sympathy, rather than our condemnation. The stark moving beauty of Lawrence's own prose in the telling of his own story is untouchable, and the task of reducing to a few bald phrases the tortured introspection or living rush of narrative of the "Seven Pillars" is impossible of happy achievement; page after page leaves one gasping at the inadequacy. Yet it is as well done as perhaps is possible with the required reticence. One is only thankful the most terrible incident of Lawrence's suffering in that campaign is touched on so delicately that the uninitiated will pass it by. It is in the second count that the value and interest of the book lies, and here one can have nothing but praise, for in the excellent early chapters the interested may learn something of what went to the making of the man who was to make history and, at least, one kingdom before he was thirty; also, later, for the first time in print, Lawrence's part in what was (in one mood) his own chief interest—not the military, but the political aspect of the movement that will have consequence down the furthest reaches of history; also in a kind of epilogue some glimpses, slight but very human, of Lawrence's life when in his torment of shame he sought oblivion in the ranks of the army and the R.A.F. For this beginning and end, and for certain interpolated passages—such as one revealing letter from Lawrence to a friend—which throw light on character and motive for those who have not had the annihilating experience of reading the "Seven Pillars," the book is most well worth having been done—a book to buy and keep. Moreover, mercifully throughout the book there is no note of hero-worship or exaggerated homage or exploitation—rather the suggestion is that of plain, half-exasperated truth; where the compiler does not know and does not understand—as in that secret journey to Damascus through 400 miles of the Turkish lines—he says so frankly and leaves it at that. But that the real Lawrence (that being whose body is a mere absolutely controlled vehicle and whose mind a torturing flame, a spiral flame that burns through every line of the "Seven Pillars," and between the lines of the "Revolt") has been caught and penned into its pages is more than Mr. Robert Graves and Jonathan Cape can hope, nor any reader have the right to expect.

S. C.

The Truth About Quex, by Douglas Jerrold. (Benn, 7s. 6d.)

THE born financier—the man whose money sense overrides every other sense, including, naturally, the sense of honour—is a type well worthy of study and exposure; but most novelists shirk any detailed analysis of the type, for the simple reason that they are incapable of it. Mr. Douglas Jerrold, however, has all the necessary financial intricacies and jargon at his fingers' ends, and makes devastating use of them to conduct us behind the scenes of a piece of "Empire building," and to show us the difference between a George Tracey who "meant to keep his hands clean and was dead," and an Artemus Quex who "meant to get his peerage and had to get the money to pay for it." There is also a subtle study of a man who acted as interpreter between these two: Livingstone, who chose for the sake of money to follow Quex into the darkness, but whose standards were, by birth and nature, Tracey's standards, and who never forgot what was seen by men still walking in the light. The book is written on a note of quiet satire, varied by stinging wit. Volumes of thought and experience are often compressed into a sentence. For instance, "He had learnt that the idea that all men had their price was an expensive fallacy leading to much overpayment, and that nine men out of ten never put a price on themselves at all, but are to be had for nothing but promises of the vaguest possible kind." Excellently told and very well worth telling is *The Truth About Quex*, which (again boiled down in the author's admirable manner) was simply that "In the ordinary affairs he was no worse and no better than his fellows. It was just that the lie which is in the soul of every person assessable for income tax had become, for him, the truth."

Black River, by Neville Brand. (Bodley Head, 7s. 6d.)

WHERE the Black River flows through greedy South American forest that relentlessly devours each settlement built in it, Tressel has made the chief place for himself; but their old religion is calling the Indians to dangerous observances, and this is the occasion for the adventurous voyage in Tressel's state yacht, which is also his navy, and all the tangle of happenings which come to pass. In this book people of sinister appearance turn out very well for the most part, and there is a loyalty to what for some of them is a chance cause that makes a quite affectionate comradeship in which the reader can join. It is almost possible to believe that "Madame," Tressel's wife, has been a very great opera singer indeed, for there is certainly something of the heroic in her grotesqueness. We are ready to believe, too, that no lasting harm will come to anyone who fights under her banner, although there are terrors enough to encounter. The hero, who tells the story with his everyday lightness of heart and shrewd notice of commonplace little things, is an interesting creation. Many of the incidents are so unexpected that they are almost of the nightmare sort—the small band of queer allies appearing in one strange place after another, the forest with its hateful butterflies (hateful because they belong to it) fascinating in its horror. But the forest is the home of the Indians and their part of the tale, and it is much better that some of the English, especially the young fair-haired heroine, should take leave of it, even if England is dull in comparison and London offices have green-painted walls.

A SELECTION FOR THE LIBRARY LIST.

THE FARINGTON DIARY, by Joseph Farington, Vol. VII (Hutchinson, 21s.); THE BLACK BOOK OF EDGEWORTHSTOWN, edited by H. J. and H. E. Butler (Faber and Gwyer, 18s.); FICTION.—I THINK I REMEMBER, by Magdalen King Hall (Thornton Butterworth, 7s. 6d.); THE TRUTH ABOUT QUEX, by Douglas Jerrold (Benn, 7s. 6d.); I SPEAK OF AFRICA, by William Plomer (Hogarth Press, 7s. 6d.); THERE IS NO RETURN, by Elizabeth Bibesco (Hutchinson, 7s. 6d.); POEMS.—CURSORY RHYMES, by Humbert Wolfe (Benn, 3s. 6d.).

CORRESPONDENCE

THE USE OF SPURS.

TO THE EDITOR.

SIR,—In the title of an article in your issue of November 12th the question is raised "Why wear spurs?" As the question is asked, one must assume it is asked seriously. First of all, the author confuses the *wearing* of the spur with the *use* of the spur. If he asks why people wear spurs, and then goes on to describe their misuses and to say nothing about their uses, he is asking one question and answering another. Spurs are *worn* for ornament or as a badge or symbol, and they are *used* because without them a horse or a pony cannot be schooled. This does not mean that it is always necessary to wear them on all occasions, but without a spur wherewith to emphasise and give meaning to leg pressure, schooling would be a protracted and wearisome business, often impossible. To say that spurs are cruel is just one more of the refuges of the sentimental and unpractical, for *someone* has to use *spurs* at *some time*, however short, during a horse's education, or the response to leg and heel pressure is only half-hearted and conditional. But one must, of course, assume that the wearer is able to avoid their use if he wishes to. I cannot too strongly emphasise the instruction I give in "Bridle Wise": "The rowels of new spurs are too sharp; they should have the points snipped off with a pair of pliers and then rubbed on a stone. If they are used without this preparation they draw blood, which is unsightly, and defeat their object by diverting the horse's attention to a painful spot. Care must also be taken that the rowels of spurs revolve freely; they are apt to get clogged with sweat, hair and cleaning materials." In conclusion, let me ask a question. Where does one see the best schooled, the most patient, docile, well-mannered and temperate horses? And in case the answer is not apparent, let me give it. In the Army and in the Mounted Police, *where the horses are never ridden without spurs*.—SIDNEY G. GOLDSCHMIDT (Lieutenant-Colonel).

A HUNTSMAN'S EPIGRAPH.

TO THE EDITOR.

SIR,—An interesting gravestone is to be found at Holmfirth in Yorkshire, at the head of the grave of one Thomas Kaye, a local huntsman of some note, who "died April 10th, 1861, in the 80th year of his age."
"Though he lived long, The Old Man's gone at last;
No more he'll breathe the huntsman's stirring blast;
Though fleet as reynard in his youthful prime,
At length he's yielded to the hand of time,
Blithe as a lark, dressed in his coat of green,
With hounds and horn the gallant man was seen,
But ah! Death came, worn out and full of years,
He died in peace, mourned by his offspring's tears."
—A.

THE "FIELD" DISTEMPER FUND.

TO THE EDITOR.

SIR,—Less than £4,000 is now wanted to complete this Fund of £25,000, which, as you are doubtless aware, was started by the *Field* newspaper to finance the scientific investigation of the causes, prevention, or cure of distemper in dogs. The Technical Scientific Committee, after four years' work, are now encouraged to think that they may be within sight of success. As the result of experimentation at the Research Station at Mill Hill, hounds and dogs have, under experimental conditions, been rendered immune against distemper. The problem which remains is that of producing a reliable vaccine which can be made available for general use, as has been done in the cases of small pox, typhoid fever, and other diseases. The Field Distemper Council, of which I am President, feel that all dog-lovers would wish to be associated with this work before its completion. It is to be remembered that every owner of a dog who may not yet have supported us will be able to share in the benefit of the discovery in common with those who have already subscribed. On behalf of the Council, therefore, I appeal for generous donations to complete the fund this year. Cheques should be sent to the Organising Secretary, Distemper Fund.—PORTLAND.



STRIKING A BARGAIN IN MELONS.

THE WATER MELON IN PALESTINE.

TO THE EDITOR.

SIR,—I am sending you a photograph of melons in Palestine. Their cultivation is interesting, as the local farmers, like their European brothers, are loath to make changes, and the process from the Suez Canal across the Desert of Sinai, through Palestine up into Syria is more or less as it has been since the days of Moses. Firstly the owner's donkey, his camel or his cow are produced and two hitched together to the native plough, which consists of a curved tree branch, part of which is cut to a point and which ploughs to a depth of 4ins. only. At daylight he starts off and ploughs, or rather scrapes, his patch of land in one direction. There is a halt at midday while he rests his animals, says his prayers, eats his bit of bread and raw onions or garlic and has his siesta below a tree or bush, if he has the luck to have one, and, if not, in the shadow cast by his animals; and then he continues till sunset. When this is complete he starts off again at right angles and ploughs it all over again. Then to prepare for his final marking he ploughs in a diagonal direction. An old clay pot, which has been whitewashed, is then stuck in at one corner as a mark, and he ploughs one furrow with another close beside it to put up a little bank from one end of his property to the other, as straight as he can—and his efforts in general are pretty good. With his bare feet placed one behind the other he carefully measures nine feet lengths and starts another double furrow and so on till the field is covered. This completed, he starts measuring with his feet again at right angles, until he has

the whole field divided off into neat little squares of about nine feet each. Four or five flat seeds are planted in March at each intersection point, and, when they come up in about three weeks' time, the weakest are taken out and two or three of the strongest are left in. The ground is then ploughed round the plants and a month later is ploughed again; so that whatever moisture from the dew and from the air is available may penetrate to the roots. The next step is to plough at right angles again and to have a small raised circle of earth round each melon clump. Two months later, with probably little or no rain, some of the melons which have been steadily growing bigger and bigger are ready for gathering. A little shelter is made of brushwood in the middle of the field and a watchman sits there day and night to prevent his crop from being pilfered. Before the war a camel load was sold for three shillings, but with the railway across the desert to Egypt, there is now a large export trade, 3,000 to 4,000 being loaded into a wagon and a wagon load being sold at from £15 to £20.—DISTRICT ENGINEER.

A MINIATURE BRIDGE.

TO THE EDITOR.

SIR,—Possibly some, or even one, of your readers could tell me the history of this extraordinary bridge: Essex Bridge over the Trent. You will observe that it is a miniature. The roadway is only just wide enough for a horse and cart, and the parapets are scarcely two feet high. Yet seen in elevation it looks exactly like a full sized mediæval bridge.—W. H.



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A CHRONICLE OF WINDMILLS.

TO THE EDITOR.

SIR,—I hope you may care to publish this photograph of Streatham mill as a postscript to my article of last week. This is an exemplary mill and stands on the main road between Cambridge and Ely, so that anyone can go to see it. The miller is, I know, always glad to show it to visitors.—H. C. HUGHES.

WATERING HORSES: IS THERE A CORRECT WAY?

TO THE EDITOR.

SIR,—I am greatly interested in the above query in your Correspondence columns of your issue of October 1st, which has just reached me here in the Punjab. I spent the best years of my life in the cavalry, and was brought up to the water and feed order. For the last ten years I have owned a large stud farm, running 350 to 400 horses. My horses are in grass paddocks with access to water. They are tied up morning and evening for feed at the troughs; directly they are freed from the troughs they make straight for the water tanks; and this also happened at a large stud with which I was connected in former years. From the above I consider that the natural instinct of the horse on a free run is to water after feed, and having free access to water they do not drink so deeply at a time. This, however, is quite a different thing from working horses, which have a heavy feed of grain and may be sent off to work soon after. If it is possible to give working horses free access to water in their stalls, which is very rarely the case, I see no reason why they should not be allowed to feed and water as they wish, as, under such conditions, they will not drink deeply at a time. Under ordinary circumstances working horses stalled drink deeply when watered, and I would never allow horses under such circumstances to drink after a feed, and then possibly be sent off to work.—H. C.

THE BUZZARD IN THE RAVEN'S NEST.

TO THE EDITOR.

SIR,—During the last week of February, 1927, I found the nest of a raven built on the top of a turret rock and ready for eggs. Both ravens flew close around while I was at the nest, calling often, and at times the male planned upside down. The nest was again visited on March 6th, when I carried a half-plate camera in the expectation of photographing the nest with eggs. Unfortunately, it was empty and no ravens were about. Apparently they had been robbed, for at the end of the month the nest was still without eggs. I was not at this cliff again until the last week of June, when a buzzard was seen to fly from the raven's nest, and on examination three eggs were found in it. A layer of juncus grass had been placed above the wool lining,



STREATHAM MILL.

otherwise the nest was as built by the rightful owners. The eggs all hatched, but only one young buzzard was reared. Presumably it killed the other two nestlings, for on one visit to the nest, when the two older nestlings were four days old, the youngest two days, one of the older nestlings (the one which was reared?) was repeatedly seizing with its beak the youngest by the nape of the neck and shaking it vigorously. A fortnight later there was only one young bird.—R. H. BROWN.

A GLOUCESTERSHIRE CHURCH.

TO THE EDITOR.

SIR,—Allusions were made in the article on the Manor Farm and Village at Frampton-on-Severn, published in last week's COUNTRY LIFE, to the church and font. It may interest your readers to see these photographs. Referring to the church, Mr. Hussey recalled that the existing building dates from 1315, when it was dedicated, shortly afterwards to receive the remains and effigy of Sir William Clifford, the lord of the manor. In the first part of the eighteenth century the mediæval tower appears to have suffered destruction, so in 1734 the present one was built. The date and the initials "R. W." and "S. I." (the former, perhaps, standing for one of the Wynchombes, who were already living in the village and ultimately succeeded to Frampton Court) are carved in the panelling of the parapet. It will be agreed that the tower is a very favourable specimen of Early Gothic

Revival. The lead font is a very fine specimen. Eight of the twenty-seven lead fonts remaining in England are in Gloucestershire, and six of the eight are cast from this mould, namely, Frampton, Siston, Oxenhall, Tidenham, Lantcaut and Sandhurst. They will date from the late twelfth century.—C. C.

"TH' OWD HOSS."

TO THE EDITOR.

SIR,—I wonder if any of your contributors can give the words of a "nominy" which is only to be heard at Christmastime, and used to be common enough in north Notts, south Yorkshire and Derbyshire. Youths or lads used to come with a horse's head mounted on the shoulders of one of their number, going by the name of "Th' Owd Hoss," the head being so arranged that its carrier could, by pulling a string, make it open its jaws and snap the teeth together in closing them. The doggerel said in carrying this contraption about was of variable character, and never were the words the same year by year, but as a rule the nominy began

"This is the poor old horse
Which has carried me many a mile,
Over hedges and ditches,
And many another stile."

Then the nominy wandered away into "Saint George," or the "Darby Tap"—a combination with neither head nor tail to speak of. I have not seen the old horse for many years, and the "big chaps" who used to take it round seem to have got above that sort of thing. There are some lines "Awd Daisy" in a copy of "The Yorkshire Garland" (Northallerton, 1825), which very much remind me of "Th' Owd Hoss." They are, no doubt, well known to Yorkshire readers, but may not be familiar in other parts. This is how the lines run:

"Mony a day-wark we ha' wrought together,
An' bidden mony a blast o' wind and weather;
Mony a lang dree mahle ower moss an'
moor,
An' mony a hill an' deaal we've toddled
ower.
Bud moo—waes me! thoo'l nivver trot na
mair
To nowther kirk, nor market, spoort nor
fair;
An' noo for t' futer, tho' Ah's awd an'
leeam,
Ah mun be foorced te walk, or stay at
heeam."

These lines are below the frontispiece to the chap-book, a woodcut which is quite Bewickian in character, and they are in one of the pieces in the "Garland" in "An Eclogue," by the late Rev. T. Brown, Hull. I wonder if "Awd Daisy" and "Th' Owd Hoss" have a common origin.—THOMAS RATCLIFFE.



FRAMPTON-ON-SEVERN CHURCH AND ITS LEAD FONT.

THE BETTING TAX and a YEAR LATER

NOTES AT DERBY AND HURST PARK.

WE have reached the end of another flat racing season, and next week it will not be inappropriate to dwell for awhile on the outstanding successes and failures among men and horses in 1927. At the moment some general impressions are with us. For instance, a year ago at this time the betting tax had been in operation for about a month. Being a tax on every bet made instead of on winnings, it was prophesied that harm would follow to racing. The Chancellor of the Exchequer asked for fair play and a year's trial. The year has passed and what is the position now?

The receipts from the tax have not come to half of the six millions which were budgeted for. The big deficit is all the more remarkable when we reflect that the great success of greyhound racing was never dreamed of a year ago. On the other hand, Mr. Churchill has stated that the receipts from taxation of bets on greyhound racing are "inconceivably small," although the authorities confess themselves unable to discriminate between taxation from racing and from greyhound racing. What we must believe a year afterwards is that evasion of the tax, especially where greyhound racing is concerned, must have been going on to an enormous extent. And if that belief be well founded, then it is perfectly certain that much betting on horse racing has been sent into the streets. It follows that if the public believe a tax to be iniquitous and unfair they will not hesitate to evade it. This is the state of affairs a year later.

A year later, too, the Jockey Club have furnished figures to the Government showing the serious drop in attendances and receipts at racecourses. After deliberation they adopted a recommendation of a joint committee that it was desirable to establish Totalisators on racecourses so that the Government could exact its tax while a yield might also be forthcoming to serve as a contribution to the maintenance of racing and the sport generally. No one a year ago would have ventured to prophesy that the Jockey Club, which has always maintained aloofness from betting questions and has studiously eschewed the subject of the Totalisator for this country, would now be found recommending the Government to make the change legally effective.

The wonderful change has been brought about because the ill-conceived tax on turnover has depleted attendances and must continue to do so. We have the case of the Kempton Park Company. Their profits for 1927 were cut down from £22,000 in 1925 and again in 1926 to £11,000 in 1927. The directors blame the discouraging and damaging tax.

What of the outlook a year later? The Jockey Club have offered to draft the private member's Bill which is the form recommended by Mr. Churchill for the introduction of the subject to the House of Commons. Its second reading is to have a free vote of the House, and, if passed on such vote, will then be taken up by the Government since, I take it, any Bill involving revenue for the State must be a Government concern.

It may be that the proposition to legalise the Totalisator for our racecourses will meet with opposition in a free discussion. There is always a section opposed to the State recognition of betting in any form, and especially is there opposition to the principle involved in the State accepting revenue from betting. Another section may go further and demand wider legalisation of betting so that, among other things, betting debts may be made recoverable at law. Certainly there are sound reasons for assuming that the future where the Totalisator is concerned is not clearly defined.

THREE DAYS AT DERBY.

I found the three-day meeting at Derby last week quite interesting from beginning to end. For one thing the weather was really wonderful for this time of the year, so that the moderate attendance could not be ascribed to such weather indecencies as were perpetrated at Hurst Park at the end of the week. Derby is a racecourse which has suffered a good deal from one cause or another during the last year or two, and in view of the Kempton Park figures it would be instructive to know something of Derby's finance during the past year. The racecourse is quite excellent and the class of racing is capital. The public appear to be well considered, and, knowing the place fairly well, I should be much concerned about the state of racing generally if Derby had not appreciably rallied last week.

I suppose the chief event was the race on the concluding day for the Derby Cup, and at least Mr. Gerald Deane, a partner in the firm of Messrs. Tattersall, the famous auctioneers of bloodstock, was given cause to rejoice over the result. He won the race with a three year old French-bred filly named Blackness, trained ever since she was brought to England in the spring by Alec Taylor, who has thus sent out still another important winner, and this on the very eve of his retirement from active training. Blackness caught Mr. Deane's eye when she won a selling race in France in the spring. He claimed her subsequently, according to the procedure in France, for between five and six hundred pounds. Prior to this important success she had won a handicap at Hurst Park, and then, I think, she

became one of the many Manton victims of coughing. However, it is quite clear that she made a fine recovery, and, not only so, proceeded to leave all her previous form behind.

Receiving 24lb. from Mr. Reid Walker's Invershin, she beat that good handicapper by a neck after a fine finish. The beaten horse, it is suggested, was rather hampered when beginning his run in the straight, but apart from that the winner must be given credit for a smooth and game performance. She is not a big one and not impressive at that. She bears some resemblance, in fact, to the stayers of old in the sense that she is not overburdened with flesh and substance, and might even be described as "varminty." The point is that she is a natural stayer and very genuine at that. No doubt Mr. Deane will keep her in training for another year, especially as Messrs. Tattersall, as the new owners of Manton, will want to do all possible to give the establishment and its new trainer, Joe Lawson, every opportunity to shine in 1928.

Invershin had won the Derby Cup of a year ago at 40 to 1. The very long price was due to his owner, Mr. Reid Walker, having declared to win with his other runner, Innuendo. As he finished three lengths in front of the third last week, he must have an outstanding chance this week-end of making recompense in the race for the Manchester November Handicap.

INCA AND HER OWNER.

Mr. Walker, I may add, won the Markeaton Handicap on the first day of the meeting with his good mare Inca. She is a big, long-striding individual with curiously flat loins. Yet she has a good deal of merit, even though she did not fulfil expectations in the Cambridgeshire, while in the race for the Grosvenor Cup at Liverpool she ran up against the real Weissdorn. Her chance came at last in this handicap.

I remember seeing her dead-heat for the same race a year ago with Embargo. The pair finished a head behind Abbot's Smile, but Lord Dewar's filly was objected to and the race given to the dead-heaters. Inca is by Invincible, who was got by Polymelus from the Isinglass mare, Inheritance. Invincible has done remarkably well at the stud, though it is rather strange he has not had the patronage he deserved outside his owner's mares. Inca has now finished her racing career and goes to her owner's stud. He, by the way, will be seventy-six years of age when the mare should have her first foal. I trust he will live on to see that first foal and others on the racecourse. It is likely to be sired by Mr. Walker's own horse, Square Measure, who is a grandson of St. Simon.

The local stewards, of whom Mr. Walker was one, found it necessary to enquire into the previous running of a winner named Easter Gift. This three year old was one of four winners owned by different lady owners on the second day of the meeting. It defeated by a head Mrs. Chester Beatty's charming three year old filly Good Measure, who was trying to concede a lot of weight. The upshot of the enquiry was that the trainer of Easter Gift (Larkin of Epsom) was reported to the Stewards of the Jockey Club, who will doubtless have it pointed out to them that it was five weeks since the horse last ran and three year olds, we know, can make rapid improvement, especially at this time of the year.

Mr. James de Rothschild had two extremely opposite experiences. His selling plater, Flaming Flag, won a race by a head and then suffered disqualification for boring one named Orphean belonging to Captain Bewicke. Perhaps the fact of the disqualified one being partially blind had something to do with its erratic course in the last fifty yards. On the following day Mr. de Rothschild won the Friary Nursery with Roguey Poguey. This one had been narrowly beaten in a selling race at Newbury.

Sir Abe Bailey at this moment is commencing his return voyage to South Africa, but it happened that last Saturday he was present at Hurst Park on a dismally disagreeable day. However, this most genial owner looked anything like the weather after the decision of the Hurst Park Two Year Old Stakes, for his admirable colt, Guards Parade, had won him this very nice stake worth a matter of £2,000 to the successful owner. Guards Parade won by a length from Sir Charles Hyde's Baytown, and another length away was O'Curry. The favourite in the small field of five was the big, lanky and awkward-looking French colt, Mourad. He ran fast, and that is all that can be said for him. Guards Parade came charging on the scene at the right moment and reminded us again of his excellence. For this was his seventh win out of ten races. In the other three he had not once been unplaced, which advertises not only his excellence but his consistency.

He is a son of the 1919 Derby winner, Grand Parade, but Sir Abe did not breed him. He was purchased for him by the trainer Harry Cottrell as a yearling for 630 guineas, having been bred in Ireland by Captain Thomas Moore. He is not a big one by any means, but in conformation he is very typical of his sire and might have had a big chance for the Two Thousand Guineas had he been entered. However, he is not in our classic races. He is in the Irish Derby, and I imagine he will be specially trained with that prize in view.

PHILIPPOS.

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IN bodily form, houses differ like people themselves: some are strong and sturdy, others slim, others distinctly feminine. This house belongs to the strong and sturdy sort. It is solid-looking, and has good need in fact to be so, for it occupies a high site and an exposed one.

But a word first as to its peculiar name. This it takes from Croach's Wood, which adjoins it to the west. The eastern boundary is the road that leads to Edenbridge in the valley below. Above, to the north, is the National Trust land, a place of pilgrimage for countless hundreds who go there to enjoy the enchanting view.

The actual house is about 575ft. above sea level, and could only be built after the steeply sloping ground had been excavated to form a level plateau. On its north side, therefore, is a bank in which numbers of young willows have been planted, so that their wide-spreading roots may reinforce the sub-soil as a precautionary measure against small but none the less annoying landslips.

The general shape of the house is an economical one as regards building costs. It is an oblong, with a slight break forward in the centre on both north and south fronts; virtually a barn type in brick and tile. The ridge line is carried straight across, and helps to give the house a restful character, and the chimney stacks, raised high up above the roof, are in keeping with the sturdiness of the whole design.



SOUTH FRONT.

Somewhat unusual are the projecting wing walls to all four gables, but they are not without precedent, for the same treatment is found in another Kentish house, at Knowlton, one of the early works of Sir Edwin Lutyens. These wing walls have been introduced for a two-fold purpose. Primarily the projections serve as a suitable stop for the eaves, but also they make an effective screen for the angle rain-water heads and downpipes, as well as on the north side masking an unsightly array of soil and vent pipes and bath and lavatory wastes. This is one solution of a difficult problem with which architects always have to contend. The old builders were in a more fortunate position in this respect, for they had not to deal with all the pipes that are demanded by modern sanitation and water supply.

Croach's has 11in. hollow walls and is faced with multi-coloured yellow stock bricks (usually known as "London stocks"), with a proportion of bricks of a red tinge that tones with the window sills and lintels, formed of plain roofing tiles laid horizontally. The chimney stacks are built with 2in. multi-coloured red stocks laid with fat joints. The roof is covered with plain tiles, which, like the bricks, came from Pembury, near Tunbridge Wells. All the window frames and door frames are of English oak, left untouched externally, but beeswaxed internally. There is a 12in. tarred plinth all round the house. This renders the brickwork less liable to damp, and incidentally the black serves as a foil to the yellow



NORTH FRONT.

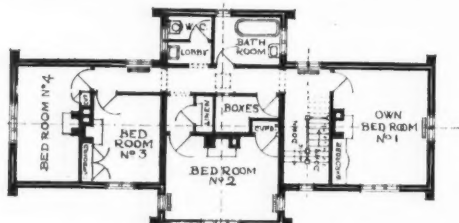


FIREPLACE IN SITTING-ROOM.

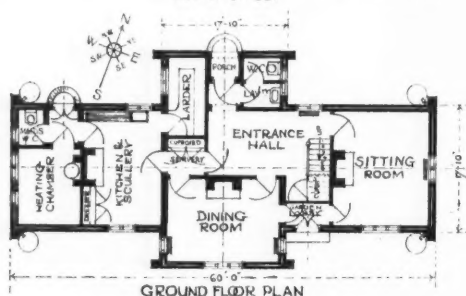
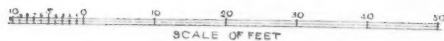
brickwork of the general walling. The entrance door is also of oak, but the other two external doors are of deal painted, like the four rainwater butts, the brightest possible green.

Now as to the plan and internal arrangement. It will be noted that the main entrance is on the north side, where good protection is given by an inside porch. From this we pass into the entrance hall. At one end of this is the sitting-room, and in front, facing south, is the dining-room, with the service quarters adjoining. Upstairs are four bedrooms, with bathroom and other usual accommodation.

A small garden lobby provides a means of direct communication between the dining-room and the



FIRST FLOOR PLAN



GROUND FLOOR PLAN

sitting-room. It gives easy access to the garden from both rooms, and avoids risk of draughts and cold air from any external doors. This is a good arrangement. Also to be commended is the servery. It comes between the kitchen and dining-room, and obviates the necessity of carrying food through the entrance hall. There are none of the disadvantages of the direct hatchway, with its lack of privacy.

The kitchen is well schemed and well equipped. A French type of enclosed range is used for cooking, and supplementary to this, or for use instead of it on hot days, an oil cooker of modern type is provided. For the country house these oil cookers have proved a boon.

An interesting feature of the sitting-room is the blue and white tiling in the fireplace. The tiles were

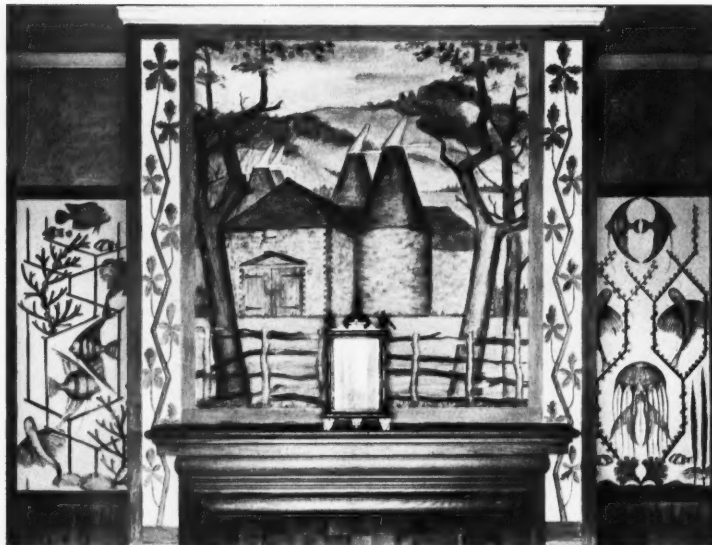
designed and painted by Mr. Alfred Powell, who has, with much skill, obtained full decorative value out of a stave of music from an old French song (*"Dans notre village chacun est content"*) for the top row of tiles. A bold treble clef at one end, with a counterbalancing flourish at the other end, and the old style square-shaped crotchets and minims between, make an unusual and delightful treatment. The woodwork of this fireplace is of oak, wax polished, and plain putty-coloured tiles, dull glazed, have been used for the raised hearth.

The dining-room is noteworthy especially for its mural decorations. These have been painted in egg tempera by Miss Kanty Cooper. They depict the four seasons, with the addition of "The Elements" on the north wall. The panel over the fireplace, representing Earth and Air, shows oasthouses as one of the outstanding features of the Kentish countryside. The colours have been skilfully arranged, more particularly those of the conical red roofs, to harmonise with the Spanish copper-lustre tiles, the dull red hearth, and the oak of the fireplace below. In this room is a dining-table of oak designed and made by Mr. Joseph Armitage, and the steel fender is the work of that fine craftsman, the late Ernest Gimson. Some other examples of his craftsmanship are seen in one or two of the bedrooms. The dining-room has a central three-light window, and also small side windows on the east and west, so that sunlight from one quarter or another is gained for every meal of the day—at least in summer—and the arrangement is much appreciated on this account.

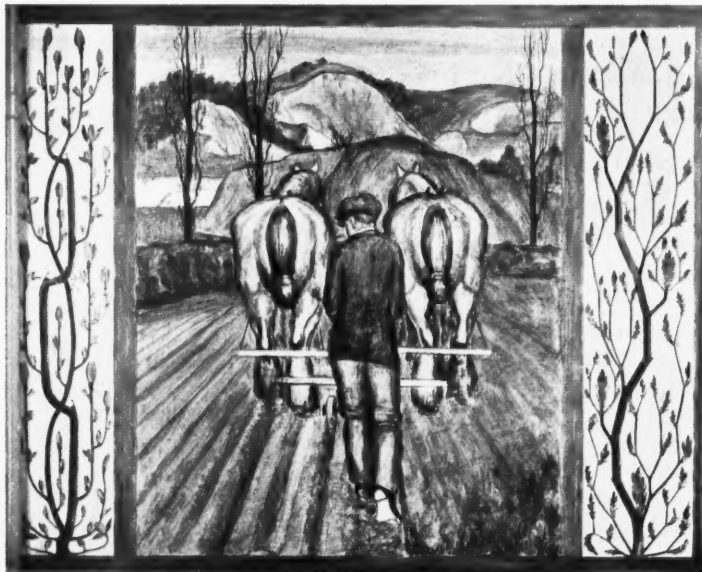
In the central bedroom over the dining-room the wood mantel is painted white, and the tiles used have modern Chinese figure subjects alternating with plain white ones, all slightly convex in form.

Of garden, there is very little—just a long bed filled with herbaceous plants on the south, and a plot for roses on the west; convenience, light and air in the house itself, and the glorious view, having been the main concern.

R. RANDAL PHILLIPS.



The Elements: "Earth" and "Air" over fireplace; "Water" on either side; Fire below.



Panel on South Wall: "Spring."
TEMPERA PAINTINGS ON DINING-ROOM WALLS.
By Miss Kanty Cooper.



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THE ESTATE MARKET BUYING FOR OCCUPATION

THAT two of the larger houses and landed estates which are reported sold this week have been bought for private occupation is good news, and shows that the stream of buyers able to appreciate and pay for the joys of landed proprietorship of fine properties is still flowing strongly. No formal announcement of the conventional kind has, it may be observed, yet been issued regarding the disposal of Ashridge Park.

BARN AS A BALLROOM.

WENBANS, a fifteenth-century farmhouse at Wadhurst, has been sold by Messrs. Knight, Frank and Rutley, in conjunction with Messrs. Geering and Colyer, for Lord George Cholmondeley. A Royal hunting-box in the reign of Edward II, the property retains its old-world aspect. The old barn, with beams and minstrel gallery, has been converted into a ballroom. The sale includes 43 acres.

Tanhouse Farm, near Rye, for sale by Messrs. Knight, Frank and Rutley, possesses a genuine old farmhouse dating from the fifteenth century, with a Jacobean oak panelled dining-room. In the floors, walls and beams of the house are a wealth of old oak, as well as in the staircase leading to the bedrooms. The property extends to 61 acres.

Lady Salomons has sold Broomhill Bank, Tunbridge Wells, through Messrs. Knight, Frank and Rutley, who have also disposed of the lease of No. 17, Leicester Street and 46, Lisle Street, corner premises within two minutes of Piccadilly Circus, for £3,150.

At Edinburgh next month, Messrs. Knight, Frank and Rutley will sell Sands, Fifeshire, 135 acres, with residence overlooking the Firth of Forth.

REALISATIONS BY TWO PEERS.

URBAN property in and near Bootle, the freehold ground rents on 22,000 houses, has been sold by Lord Derby for, roundly, £1,750,000, to Mr. Philip E. Hill, who is connected with a company which owns real estate as one of its undertakings. Mr. Francis Ellis acted for the vendor, and Messrs. Goddard and Smith for the buyer. The announcement of the transaction adds a reminder that just over two years ago Lord Derby sold the bulk of his Bury and Pilkington estates, and that in 1924 he sold his land in Colne, retaining the ancestral seat of the Stanleys at Knowsley. He is a large owner of sites in Preston and land in Fylde, Lancashire. The Stanleys retain Witherslack Hall, the residence of Major Oliver Stanley, M.P., with land in Westmorland.

Viscount Furness, for whom Messrs. Knight, Frank and Rutley are acting, is about to sell Middleton Grange estate, West Hartlepool; Springfield estate, Darlington; and Cargo Fleet estate, Middlesbrough; in all, 348 houses, having a rent roll of £5,750 per annum. There are also a development and agricultural estate at Ormesby and Cargo Fleet, Middlesbrough, of 1,010 acres, at present divided into seven farms, and possessing road frontages rendering a considerable portion ripe for building; sites at West Hartlepool, and other properties.

WISTON PARK SUSSEX: A LONG LETTING.

IN COUNTRY LIFE (Vol. XXV, page 306) appeared an illustrated special article on Wiston Park, a notable old Elizabethan house, near Steyning and Worthing. Messrs. John D. Wood and Co. have let the house, furnished, for a long period, with rights over 7,000 acres of shooting. The new occupier, who is (says a local correspondent) understood to be a commercial magnate, intends to effect a thorough modernisation of the equipment of the house, while studiously respecting its ancient features. Space does not allow of further reference to the house this week, beyond allusion to its wonderful square hall, 40ft. by 40ft., with noble roof of oak, an exquisite example of early design and workmanship.

Jointly with Mr. H. P. Stace, Messrs. John D. Wood and Co. have sold, since the auction, the estate a mile from Brackley, called Brackley Grange Farm, 252 acres, in the Bicester and Grafton Hunts. The property, on the Halse Road, having frontage to the Banbury Road, is on the south slope, the house occupying a

beautiful situation in the centre of the farm, nearly 500ft. above sea level, near the best part of the Grafton Hunt, and within easy reach of many meets of the Bicester. Hunting may be enjoyed six days a week. It lends itself for conversion into a hunting box at small cost, or alternatively the site is an extremely beautiful one for the erection of a larger residence. Plans for a Cotswold manor house have been prepared and may be seen by arrangement with the auctioneers.

Lady Annaly has sold, through Messrs. John D. Wood and Co., to a client of Messrs. Wilson and Co., the town mansion, No. 43, Berkeley Square.

The trust lease of a large house in Upper Brook Street, Mayfair, has been sold by Messrs. John D. Wood and Co.

STANFORD HALL CHANGES HANDS.

"FOR private occupation" is the welcome note appended to Messrs. John D. Wood and Co.'s notification that they have privately sold Stanford Hall estate, near Loughborough, on behalf of Miss Joan Ratcliffe. The estate of almost 2,000 acres is situated in the centre of the Quorn country and is one of the recognised meets of that celebrated pack. The mansion, most splendidly and efficiently equipped, is decorated in the Adam style throughout, and it is seated in grounds of great beauty. The walled kitchen gardens extending to 2 or 3 acres have hot houses for peaches, nectarines, tomatoes and other produce, and a palm house. The lake of 6 or 7 acres is noted for its ancient heronry. The property is one of the best of its type in the Midlands.

Recent sales of country property by Messrs. Deacon and Allen are The Lees House, Willesborough, with 5 acres (in conjunction with Messrs. Dibblin and Smith), and High Friars, Northwood (with Mr. R. G. Meadows).

Messrs. Collins and Collins report the sale of Knowle, Mayfield, a residential estate of 80 acres, which they recently submitted to auction in conjunction with Messrs. Arthur L. Rush.

Hilfield Park, Aldenham, near Bushey Heath, has been sold by Messrs. George Trollope and Sons, since the auction. The mansion was built in 1795 for the first Earl of Clarendon, on the site of an earlier house, from designs by Sir Jeffrey Wyatville, the Windsor Castle architect. The firm has sold the lease of the Adam residence, No. 112, Gloucester Place.

Sales by Messrs. Geering and Colyer include Paddock Hill, Smeeth, and the small country residence known as The Oaks, Staplehurst, 4 acres, which was recently withdrawn from auction.

Sudbrooke Holme, a mile from Langworth and four from Lincoln, will be sold for demolition on November 29th and 30th by Messrs. Perry and Phillips. The catalogue includes 141 handsome mahogany and pine panelled doors, with old brass locks, thirty-four carved wood and marble mantelpieces, iron dog grates and interiors and old Dutch tiles, 6,000 sq. ft. oak and pine flooring, four pairs of handsome wrought-iron gates with scroll decoration, and seventeen carved stone ornaments.

A SQUARE MILE IN SHROPSHIRE.

THAT excellent residential, farming and sporting property in Salop, Eaton-on-Tern, actually 636 acres, which has been highly farmed for many years, is coming under the hammer of Messrs. Barber and Son, at Wellington, on a deferred date, December 1st. The late Mr. John Heatley's executors, by postponing the auction in that way, have given our readers a further opportunity of inspecting and valuing the property. It is freehold and comprises briefly one or two splendid farms. The estate is in the Parish of Stoke-upon-Tern, seven miles from Wellington, Market Drayton and Newport, and twelve from Shrewsbury. The district is one of the best in Shropshire, being within easy reach of good hunting with the North Shropshire and four adjoining Hunts, and other hounds hunt the Tern. There are golf courses at Wrekin, Hawkstone and Shrewsbury. The residences are of types which meet modern requirements in economical upkeep and are equipped with modern systems of lighting, heating and sanitation. The farms are among the best in the county and the

accumulated fertility is an asset to be considered. The main portion of the estate is in hand and possession will be given on completion.

CHUTE LODGE, ANDOVER, SOLD.

SOME years ago Lord John Joicey Cecil purchased the Chute Lodge estate of 1,000 acres, three miles from Ludgershall and six miles from Andover Junction. His agents then were Messrs. Curtis and Henson, who have now sold the estate on his behalf, and it is very gratifying to say that, like Stanford Hall, another sale announced this week, the property is passing to a buyer for occupation. The noble old eighteenth-century house, rich in the inspiration of the Adam Brothers, occupies a delightful position about 500ft. above sea-level, is approached by a long carriage drive with octagonal shaped lodge at entrance and secondary drive, and is surrounded by a timbered, undulating park. The residence is a small county seat, built of brick and stone. It commands panoramic views to the south and contains an octagonal morning-room (26ft. gins. by 26ft. gins.), drawing-room (36ft. by 18ft. 6ins.), Adam dining-room (36ft. by 18ft. 6ins.) and octagonal Adam room. A stone spiral stairway leads to the upper floors, where there are some twenty bed and dressing rooms and three bathrooms. Most of the principal rooms have fine panelled mahogany doors, and the Adam decorations are a feature of the house. A charm of the property is the grass ride, which extends from the stables for over three miles on the boundary of the property and completely encircles it. There is capital pheasant and partridge shooting; hunting with the Tidworth Hounds, and Craven, Hursley and Vine packs; and golf at Andover.

TOWN AND COUNTRY SALES.

CONSIDERABLE activity resulting in a long list of private and other sales is reported by Messrs. Hampton and Sons, whose auction at St. James's Square next Tuesday (November 29th) will include: Lauriston, Camberley, a freehold residence, two garages and pleasure grounds, in all about 2 acres; No. 45, Sussex Square, Brighton, a commodious freehold solidly built house, small garden in rear, suitable for private occupation or conversion into flats, and No. 25, Arundel Place, in two lots; Nightingales Cottage, Amersham Common, a small freehold with pretty garden, in all over ½ acre, also adjoining sites with vacant possession, in four lots; by order of the executors of the late Sir Thomas Skinner, No. 22, Pont Street, a Willett-built residence; and No. 1, Keats Grove, Hampstead Heath, a modernised residence, freehold.

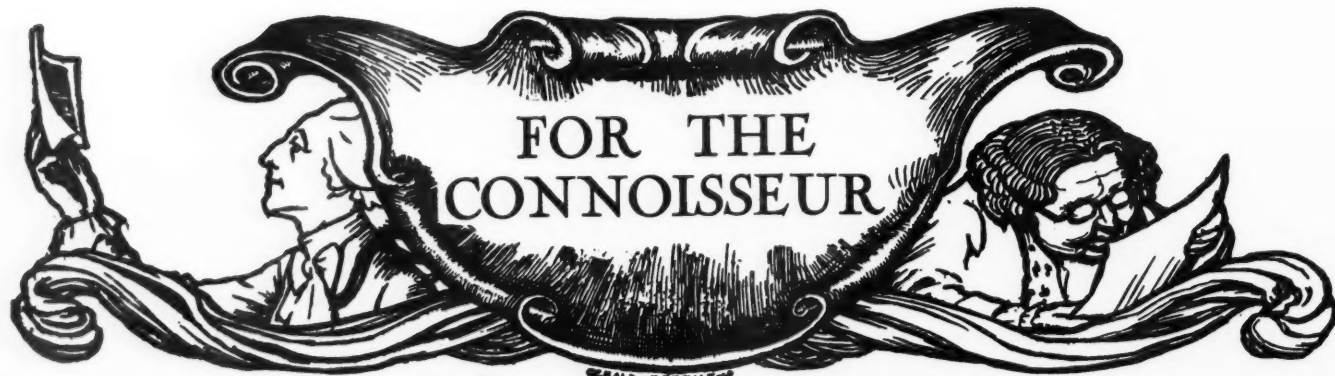
A new block of "service" flats in Eccleston Square, known as Belgrave House, is on the eve of completion. For these Messrs. Hampton and Sons are agents. Flats of varying sizes are available, and there is a restaurant. Rentals range from £275 to £325.

Next Monday, at Great Testwood, near Southampton, Messrs. Osborn and Mercer, having sold the estate, will sell, for Captain A. P. Beaumont, Georgian silver, a Rembrandt portrait, and other works of art.

WHAT LOFTS HALL IS NOT TO BE.

"AS agents for Edgar Creyke Fairweather, of 54, Abbey House, Westminster (the vendor)," Messrs. Jackson Stops and Staff issue the particulars and conditions of sale of Loft's Hall, Essex. These provide (*inter alia*) that the buyer of the Hall shall covenant that "that lot will not be used or maintained as a licensed house or hostel for the reception of mental patients." The auction takes place next Tuesday (November 29th), at Saffron Walden, when there will be one or possibly 112 lots. If the estate is sold in its entirety the timber must be paid for, £13,442. The firm has sold Hatfield Grange, 21 acres, near Bishop's Stortford.

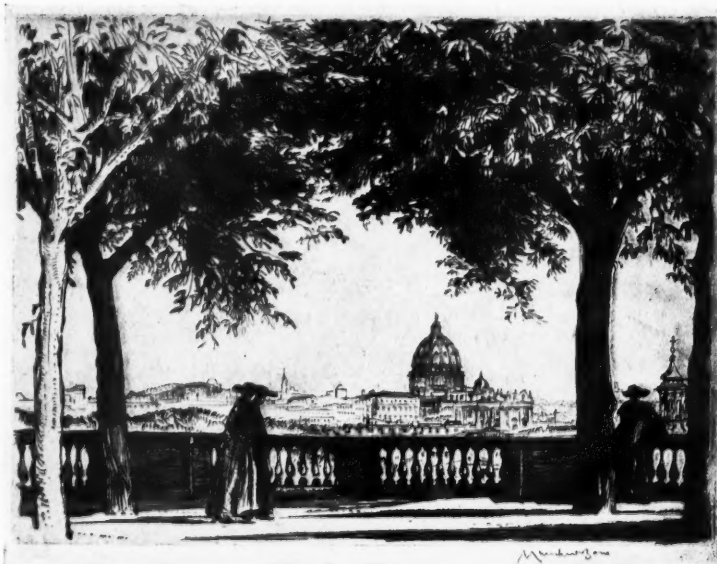
Bournemouth sales in the last week or two, by Messrs. Fox and Sons, included five houses in the Talbot Woods area—Roanoke; No. 1, Roslin Road; Northbrook; and two new houses. Among similar properties sold by the firm are two houses on the Portman estate, Boscombe; and Ashberry, McKinley Road (in conjunction with Messrs. Edwards, Son and Bigwood); the total purchase money amounting to £50,350. **ARBITER.**



MODERN BRITISH PRINTS AT PARIS

THE exhibition of about five hundred prints which was opened by Lord Crewe on October 20th at the Palais du Louvre (Pavillon de Marsan, 107, Rue de Rivoli), and lasts till Christmas Eve, contains, I believe, the largest and most completely representative collection of contemporary British engravings that has ever been brought together. Nothing like it has been seen in this country, for it far surpasses the collection exhibited in a room too small for the purpose at the British Empire Exhibition at Wembley. The hospitable staff of the Musée des Arts Décoratifs placed at the disposal of the organisers a series of eight beautifully lighted rooms looking out on the Place des Tuileries, and facilitated with the utmost kindness the arrangement of the exhibition in a place so well adapted for the purpose. The first small room contains fifty-five prints by engravers who have died since 1900, from Seymour Haden to Unwin and R. P. Bevan, including large groups by Strang, Holroyd and Shepperson. Then follow four rooms containing work by living artists in etching, aquatint, line-engraving and mezzotint, and the last three rooms contain lithographs, colour prints and woodcuts. The separation of processes is not only instructive but a great aid to obtaining a good decorative effect.

The French critics, who have written friendly and detailed notices of the exhibition, frankly admit that they have hitherto known next to nothing of the English school of engraving, in which the only names that meant anything to them were those of Seymour Haden and Mr. Brangwyn. It is all the more interesting to hear and read what they think of the large selection now displayed. They are full of admiration for the thoroughness of English craftsmanship, the respect for their *métier* that our artists show both in etching and printing, their sobriety and avoidance of silly eccentricity. "L'anglais aime l'estampe comme un bel objet précieux, fini, je dirais presque ciselé," writes M. Claude Roger-Marx, one of the most discerning of the younger critics, who contrasts French rapidity and reliance on instinct with the methods of "ces artistes appliqués, un peu graves," who might borrow, he politely hints, from Segonzac and L. A. Moreau a little of their *audace* in dealing with subjects of modern life. He had in his mind the etchings and lithographs of "La Boite" by those two artists, and contrasted them, perhaps, with Mr. Belcher's amusing but



"UNDER THE PINCIAN TREES" (MUIRHEAD BONE),

consciously archaistic presentment of characters at the National Sporting Club, represented by "The Wild Irishman."

Among portraits, which are not very numerous—are not our modern engravers neglecting unduly what ought to be a profitable field to till?—the fine group by Strang, including the portraits by Goulding, Sir George Frampton and Mr. Hardy, O.M., and Mr. Muirhead Bone's Joseph Conrad have been universally admired. Mr. Francis Dodd, the new A.R.A., has also contributed a notable group, including his "Epstein," "The Garden Door" and his large recent portrait of Charles Cundall. His group balances appropriately that by his brother-in-law, Mr. Muirhead Bone, represented by excellent examples dating from his Glasgow period down to the recent remarkable dry-point, "A Spanish Good Friday," while the middle of the same wall is occupied by a number of characteristic specimens of Mr. Augustus John. Another excellent group is composed of Mr. Sickert's etchings, whose light touch and play of fancy appeal, as was to be expected, to the French, followed by those of a little band of etchers who have submitted to his teaching and influence, such as Miss Sylvia Gosse, Miss Wendela Boreel and Mr. John Wheatley. Mr. Rushbury follows Mr. Muirhead Bone in his addiction to the dry-point for architectural and landscape subjects. Mr. Griggs displays severity and asceticism in his vision of a mediæval England, Gothic and unreformed, adorned by the minsters, abbeys and parish churches imagined by a Catholic architect. He has trained by precept and example a group of much younger etchers, Paul Drury, Graham Sutherland, E. Bouverie Hoyton, to follow not so much in his own footsteps as in those of Samuel Palmer, who is now coming to be revered as a great Victorian etcher, and to exert a posthumous influence almost comparable to that of Legros and Haden on the older artists. Besides the favourites of the auction-room for "modern etchings," Cameron, McBey, Briscoe, Brockhurst, who, of course, are adequately represented, there are very interesting groups of some etchers not so well known to fame, such as Orovida, who represents the third generation of the Pissarro family, Mr. E. J. Detmold, and that rising young



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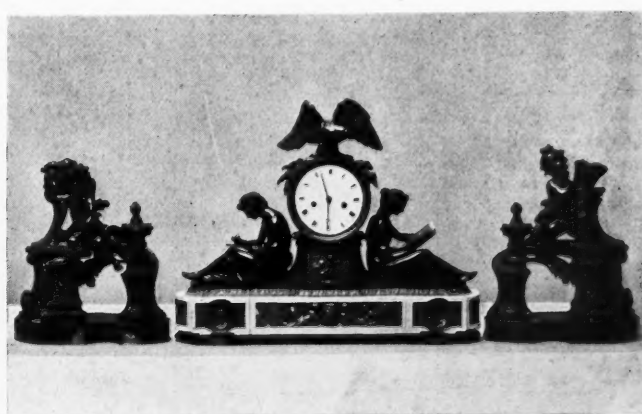
A Marble Clock by Falconet, formerly the property of a Russian Grand Duke. Dec. 8th.

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engraver, Mr. R. S. Austin. The veteran President of the Royal Society of Painter Etchers is, of course, well to the fore, accompanied by some of his stalwart adherents in that Society, such as Mr. Malcolm Osborne and Mr. Martin Hardie. No distinction has been made between representatives of official societies and talented outsiders who hold aloof from them.

The exhibition illustrates the tendency of some of the younger men to revive the almost extinct process of line engraving, which Mr. Gooden and several others have recently adopted for book illustration. This method is now being followed by several of the young engravers who first made their mark in wood engraving, such as J. F. Greenwood and C. W. Taylor. The woodcut itself is now enjoying one of the periods of vogue which in the long history of the process have always alternated with periods of neglect. Woodcuts have been made for more than five hundred years, and in all essentials they are to-day what they were at the beginning of the fifteenth century, though some of the engravers use different tools from others, and engrave white lines with a burin, as Bewick did, instead of cutting away with a knife the spaces that surround lines intended to print black. We have a very large number of interesting and original wood engravers at work in England at the present day, and not a few of them are women. Mrs. Raverat is forsaking the wood block for lithography, but Miss Clare Leighton and several others are winning fresh laurels. The brothers Nash, Mr. Cloughton Pellew and Mr. Eric Gill are among the men who

contribute woodcuts of great merit, and the French critics have signalled out for praise Mr. Leon Underwood and his pupil, Mr. Blair Hughes-Stanton. The older generation of wood engravers, the men of the Vale and Eragny presses and Mr. Gordon Craig, are, of course, conspicuous, while Mr. Charles Shannon and Mr. Lucien Pissarro contribute woodcuts to the room of colour prints, in addition to their exhibits in black and white.

In the colour print room the woodcuts in the Japanese style by Mr. Morley Fletcher, Mr. Batten, Mr. A. W. Seaby and their followers, which are enjoying much popularity here at present, are not so much admired in France. There are examples of several other kinds of technique: the lithograph in Miss E. M. Henderson's excellent "Puma" and "Nylghai," and the aquatint in Mr. Detmold's brilliant "Jewels of the Deep."

The lithographs, though not very numerous, are very good. The artists represented by large groups are Shannon, Rothenstein, Pryse, Copley and Miss Ethel Gabain, and there are fewer examples of many more. In all 173 different artists are represented in the exhibition. It is matter for congratulation that this opportunity has occurred of presenting a form of modern British art, of which we have good reason to feel proud, to a public so well qualified to appreciate it and so little likely to see it on our own side of the Channel, as that of Paris.

CAMPBELL DODGSON.

ENGLISH FURNITURE AND CHINESE PORCELAIN

ON December 2nd Messrs. Sotheby are selling English furniture belonging to Mr. Walter Tower, removed from Old Place, Lindfield, of which several pieces have been illustrated in Mr. Percy Macquoid's *History of English Furniture*. Among these is a couch of the Commonwealth period with bobbin-turned front rail, and back and raking sides of day-bed form covered in hide studded with brass nails. Such furniture of simple form was characteristic of Cromwellian taste. In the *Age of Walnut* is illustrated an oak table dating from Charles II's reign, resting on single twist legs connected by a flat stretcher centring in an oval. Dating from the late years of the seventeenth century is a walnut chest of drawers, patterned with birds, acanthus, roses, tulips and carnations in marquetry in oval reserves upon the drawer fronts and upon the top. A dressing-table of the same period, which is veneered with walnut, has a shaped front with three drawers, and is supported on four tapering baluster legs joined by a flat stretcher serpentine on the front and sides. Two mirrors of the same period have the frames decorated, one with walnut veneer, the other with fine scroll marquetry. Among other properties in the sale is an Early Georgian needlework carpet worked with a medallion of larger flowers on a ground of similar flowers; and a fine Yung-Cheng *garniture de cheminée*, set of three beakers and two large vases for the chimney-piece. This set is decorated with *famille rose* decoration on a black ground relieved by lobed panels ornamented with cocks and small birds perched on rocks among chrysanthemum and prunus blossom. The black ground is closely strewn with asters and small foliage

AN INCISED LACQUER SCREEN.

The incised lacquer folding screens which were imported from China through the East India Company in large numbers

towards the close of the seventeenth century were very suitable for the Continental market, though not specially designed for it. They were in demand in Holland and in England, where screens, besides their decorative value, were of real service in cutting off draughts. In France, the present by the King of Siam of screens of twelve leaves each, decorated with birds and flowers, is recorded with interest in 1686; and Elihu Yale, in 1682, forwards a "Japan screen" to the lady of a house in North Wales as a present; and inventories of the late seventeenth and early eighteenth centuries prove the existence of such screens in most great houses in England. A twelve-fold screen of incised lacquer of the K'ang Hsi period, the property of Mr. Glyn Philpot, which is to be sold by Messrs. Sotheby on Friday, December 2nd, is finely decorated on a deep brown ground, with as a main subject a panoramic river seen in a fantastic and mountainous gorge. Junks are seen threading the river, and on the banks are a few Chinese buildings shaded by pine trees. In the wide border are sprays of flowers and flowering shrubs, combined with some of those curious half-symbolical ornaments, known as the "Hundred Antiques." The reverse is incised with four rows of vignettes of landscapes, figures and flowers between borders of flowers and fruit. Such incised lacquer screens were made during the reign of the Emperor K'ang Hsi, who established factories and colleges for various groups of artistic craftsmanship, which continued their activity until the close of the eighteenth century. From the same property is a fine Kouba carpet woven with medallions, sunbursts and hooked ornament in shades of red, brown, yellow and ivory on a blue field. The floral border is enclosed between four narrow yellow and pale blue borders.

J. DE SERRE.



TWELVE-FOLD SCREEN OF INCISED LACQUER, K'ANG HSI.

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CRICKET AT MOULSEY HURST

Reproduced in colour facsimile from the original in Lord's Pavilion by RICHARD WILSON, R.A. Price 30/-

THERE are few pictures of Cricket by artists of the first rank, and this one, familiar to all members at Lords, painted between 1775 and 1779 is probably the best of its kind. The game is being played on the present Hurst Park Race Course and Hampton is shown in the background. It was painted for David Garrick and is rich and soft in colour. The third stump, which was introduced in 1775, is clearly shown, and helps to date the painting.

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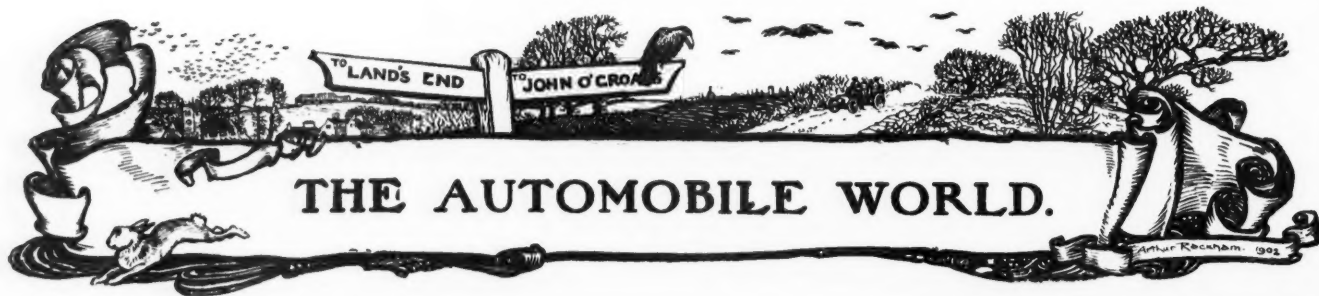
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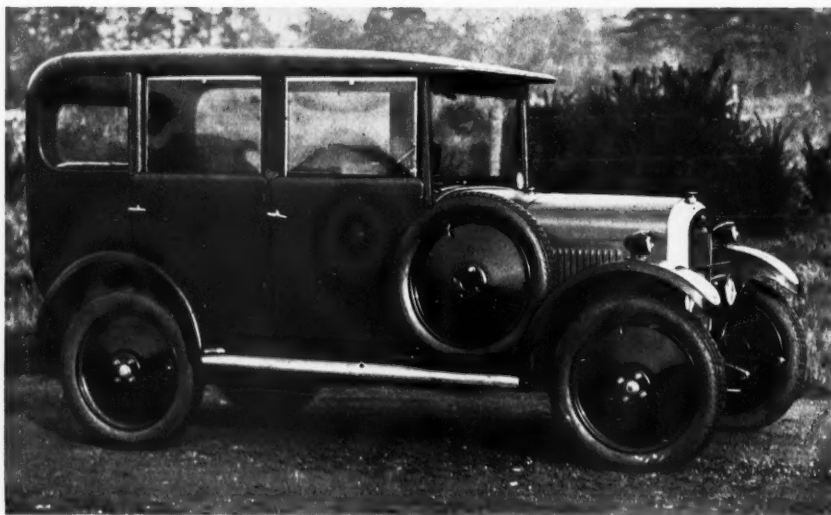


THE SINGER JUNIOR SALOON

NO one can fail to observe the steady growth of the small car in the European motoring movement. From a thing that could be relied upon for little except to give plenty of trouble and some amusement to those endowed with a duly philosophical frame of mind, the small car has within recent years so improved that even its keenest critics of former days now accept it and advocate it as a means of serious and moderately comfortable transport for those to whom economy is a consideration. And as for the actual capacity of these big cars in miniature, do we not see every year cars with engines of a bare litre capacity putting up speed achievements that run very close those of the best of their contemporaries in the official light car class and easily surpass what would a few years ago have been considered remarkably good efforts by cars with engines of between two and three litres capacity?

It is now just fifteen years ago that the Singer Company startled the motoring world by exhibiting at the Olympia Show a car that embodied all the features of the big car except in matters of size. That Singer product had a four-cylinder engine which was the first of the now almost universal high speed type to be offered to the public, and though the car had its weaknesses, as was inevitable with a brand new model of a brand new type, the public liked the car and its success was assured very early in its career. Since that 1912 exhibition there have been many models of Singer small cars, and to-day there are three in production, of which the largest has a six-cylinder engine. The smallest, which made its *début* at the 1926 exhibition, has since that *début* been commendably modified in design, and only a few weeks ago gave a striking demonstration of its capabilities by travelling from London to Edinburgh and back within twenty-five hours.

The four cylinders of this Junior engine are cast monobloc with the upper half of the crank-case, and have a bore and stroke of 56mm. by 86mm., which give a rating of 8 h.p. and a capacity of 847c.c., while the actual maximum output claimed is 16.5 b.h.p. In design the engine is typical of the most popular modern practices, such as are employed on the



THE NEW SINGER JUNIOR FABRIC COVERED SALOON.

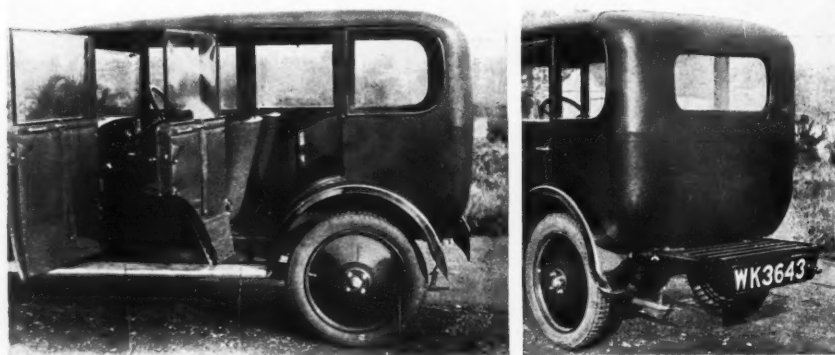
two larger Singer cars, for the overhead valves in the detachable cylinder head are operated by enclosed push-rod and overhead rocker gear lubricated from the main engine system—which is by pump and trough, thus giving splash feed to the big-ends—and an ingenious lay-out of dynamo and magneto at the front end of the engine has been adopted to ensure maximum accessibility for these auxiliaries. On the near side is the dynamo, on the other is the magneto, each standing up at an angle of about 45° like the two arms of a letter Y to present their business ends for any attention that may be necessary.

Accessibility is, indeed, one of the important respects in which this Singer engine scores over others of its class. With the possible exception of the rear sparking plugs that come very close to the exhaust manifold, there is nothing likely to need attention that cannot be given it as easily as would be possible on the average much larger engine, where accessibility is naturally a much simpler problem than it is on these miniature power units. That the carburettor is a Solex, gravity fed from a tank in the

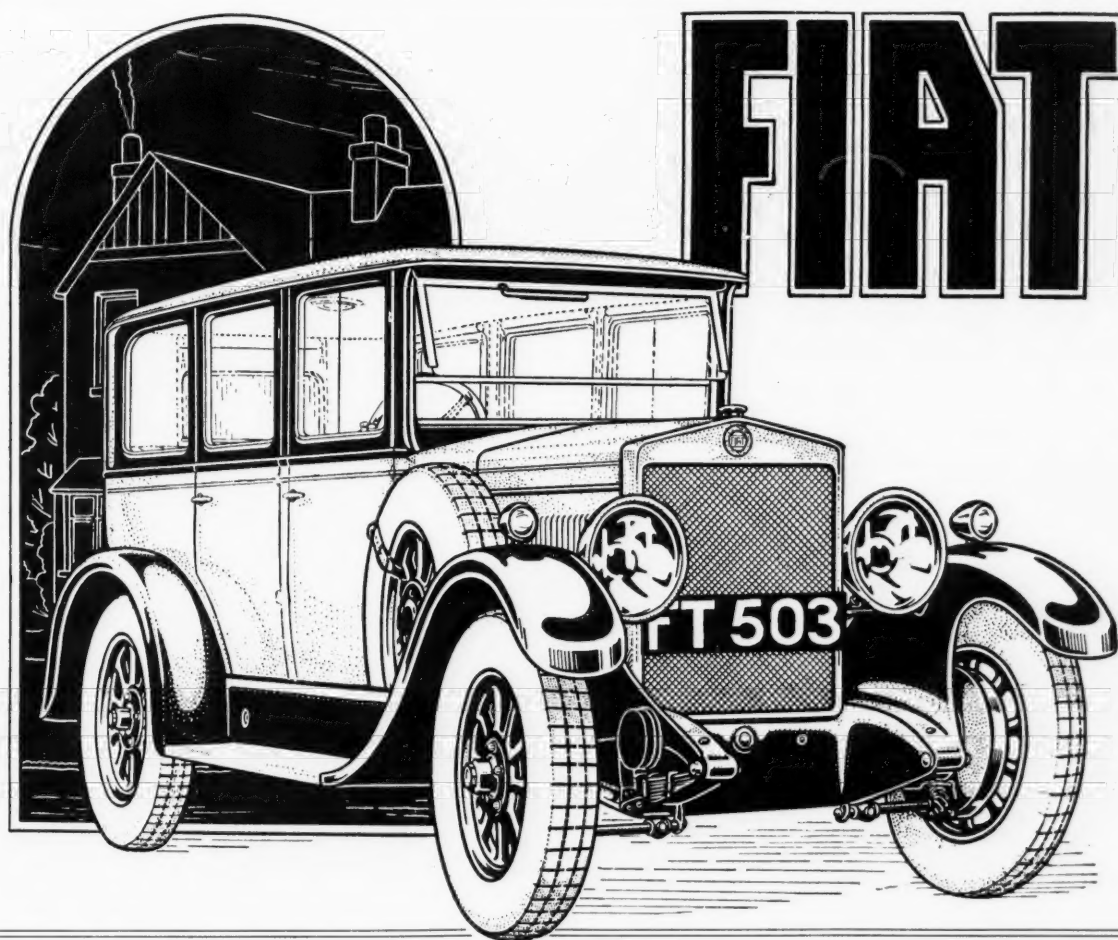
scuttle, again emphasises the attention that has been devoted to this very important theme of accessibility, for the Solex enjoys the reputation of being the most easily get-at-able carburettor in regular use, but it is in connection with the fuelling arrangements that occurs one of the criticisms that seem permissible about the car. This is that the filling orifice is situated on top of the scuttle, where it is both awkward to reach with a two-gallon can and where, whether refilling be from can or pump, it is bound to encourage the spilling of much precious fuel all over that part of the car that most strikes the eye. Perhaps the cellulose paint with which both metal and fabric bodies of this car are finished may withstand this abuse longer than the old-fashioned ordinary paint and varnish, but it is not easy to visualise an unaffected Singer scuttle after, say, six months of regular use.

Transmission is through the very popular single plate type of clutch, which in this particular case suffers from a certain mild fierceness which, in combination with a very light fly-wheel, makes difficult a smooth get-away from rest, and thence through a three-speed centrally controlled gear-box to a spiral bevel semi-floating rear axle. The ratios given by the box are 5, 9.28 and 17 to 1, and it occurred to me that a lowering of the top gear might react favourably on the general road performance of the car, as well as reducing the criticisms of those lazy but numerous drivers who dislike gear-changing.

Suspension of the car is by semi-elliptic springs in front and quarter elliptic in the rear, an unusual but not unique system, with disc wheels for 27in. by 4.4in. low-pressure tyres. Another unusual but not unique feature in the specification is that the steering is through an epicyclic reduction gear which seemed to work very well on the road at speeds below 40 m.p.h., though a wider steering lock would be a much appreciated advantage; the narrow lock available seemed to make necessary



(Left) Unusual roominess for a car of the size, and celluloid door windows, are features of the Singer Junior saloon. (Right) The large rear window and sliding luggage grid.



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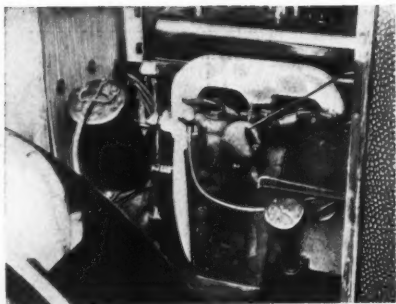
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The exhaust and induction lay-out on the near side of the Singer Junior engine, showing also the oil filler and accessibly positioned dynamo.

for turning this small car as much space as would suffice for a quite large family touring type of car.

BODYWORK.

Although there is in the range of Singer bodywork no single type that is not available on some other car, these complete Junior models are rather remarkable. At the bottom end of the price scale there is a two or four seater "open" car which with a complete all-weather equipment costs but £140. For £10 more there is available what is called the Sun Saloon—a saloon with a folding roof—and most expensive is the fully fledged saloon at £165, which may be had with either cellulose or fabric finish. It will be gathered from this that the fabric saloon is of the rigid type. The body consists of metal panels over which fabric is tightly stretched, and not of a wooden frame over which the fabric is stretched to replace metal panelling.

In one very important respect all these Singer bodies differ from the normal on very small cars; they all give full accommodation for their correct complement of passengers. In the two-seater there is ample room for two big men, in the four-seaters, both open and closed, four normally sized human beings can find adequate elbow and leg room. That this has been achieved on a chassis of which the track is but 3ft. 8ins. and the wheelbase 7ft. 6ins. reflects great credit on the designer. The car actually tested was the fabric saloon, and it may be characterised as a very creditable production indeed at its price. Its roominess has already been cited; its comfort was most surprising, for even the seat angles were about what they ought to be, but practically never are, on a small car, and as the wind screen of this Singer is upright, the body is free from the new criticism of having doors that open "the wrong way." There are four doors to this saloon body, and they are as accommodating as one has a right to expect, while a weakness of the car tried, that the driver's door would not open owing to obstruction by the spare wheel, is, I understand, about to be given suitable attention.

In each of these four doors is a celluloid—not glass—window raised and lowered by a strap on the lines of the ordinary railway carriage window, but it occurred to me that a little strengthening of the guides or metal binding strips of these Singer windows would be all to the good, and would desirably correct the natural flexibility of the celluloid, which is inclined to cause rattles, and also sticking in the raising and lowering processes. In the matter of equipment this Singer Junior lacks one thing that the average modern motorist is inclined to regard as indispensable—to wit, an engine-operated screen wiper, the wiper now fitted being hand operated, and the importance of this point is much accentuated by the fact that the wind screen is of the single panel non-opening kind, so that the driver must perforce always be able to see through it, a thing that is often impossible when there is no continuously working wiper. Also the horn of this car is hand operated

—it is of the bulb type—but otherwise the equipment is quite complete even to a luggage grid, which is very ingeniously mounted on the chassis, along which it slides when required for use. It is, of course, easy enough to criticise the equipment of a car priced at £165, especially when this is a fully fledged saloon, but one cannot expect everything, and the owner who wants his automatic screen wiper and his electric horn may fit them to his Singer Junior and still be the possessor of one of the outstanding value-for-money cars now on offer. It would probably cost the private owner £2 or £3 to make good these two deficiencies, and having made them good he would have to look long and far to find another saloon car at less than £170 that would offer him the value and performance capacity that he has acquired in his Singer.

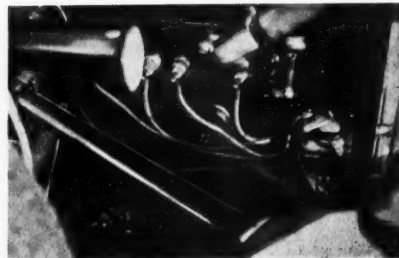
ON THE ROAD.

Like so many of these very small cars, the Singer Junior first impresses one taking its wheel for the first time by its liveliness. If one expects that tiny engine to be overloaded by that quite roomy body, one is very soon and very pleasantly surprised. In the early days of these small cars it was a common experience to find an engine "killed" by over-generosity on the part of the body designer of the car, but to-day we have a machine like this Singer in which full size car roominess is combined with a close approach to full-size car liveliness. In fact, this little Singer is actually livelier than several much higher-powered vehicles that come to mind, while for the driver able and willing to use his gear-box as it should be used it is endowed with an accelerative capacity well worth the name.

The maximum speed of the car I tried was, I had been informed, 53 m.p.h., but my best was 48 m.p.h. by a speedometer of a make that has not previously left impressions of unqualified accuracy. But it would be safer and wiser to put the maximum speed of this Singer saloon at 45 m.p.h. under fair conditions, with 40 m.p.h. as the maximum for all ordinary "going." And is it not a very satisfactory maximum for a four-seater saloon car with only 8 h.p. to pull it? Personally, I thought the achievement extremely creditable. Up to this 40 m.p.h. the riding of the car on fair roads was thoroughly satisfactory; its steadiness was rather above the normal for a car of the size, and the steering was both light and certain. Above 40 m.p.h. there was a tendency to wobble in the steering, which occasionally materialised to a rather disconcerting degree; it was not a certain wobble, sometimes it came and sometimes the car went right on up to 45 m.p.h. with barely a tremor in the wheel, but it is a point which the makers will doubtless investigate.

As is inevitable with a small car like this, the load it is carrying at any particular time makes a very appreciable difference to its suspension. There are no shock absorbers fitted, and at times, with a light load, there was a most uncomfortable pitching when the road surface was other than perfect, but on good roads the riding of the car in this respect, as in others, left no room for complaint.

Reverting to functions of engine power, I have already said something about the gear ratios, for it occurred to me that the slow pulling of the car could be usefully improved by a drop in the top ratio of 5 to 1 with no appreciable loss in speed capacity. On hills this little engine with its very big load naturally feels the drag, and an early change down is advisable for a satisfactory climb. But once the change down has been made, and provided it is not too late, the little car can seize the advantage to the full. On second gear it can do an easy if rather noisy 30 m.p.h., with another 2 m.p.h. in hand for emergencies, and on this ratio its acceleration is quite pleasing. The rather big gap between



The accessible sparking plugs and magneto on the Singer 8 h.p. engine.

first and second speeds militates somewhat against the fastest of get-aways from rest, but once the second gear is comfortably home the critic has little fault to find with the "revving" ability of the engine and the way it enables the car to compete with much larger stuff on the road.

Most very small cars are particularly controllable cars. The two things naturally go together. But this Singer is, I think, even so, quite noteworthy. It is one of the lightest cars now on the market with four-wheel braking—a distinct innovation for very small cars—and they are quite good brakes in themselves, so that, in conjunction with the relatively small load they have to check, it is not surprising that they give the car an unusually good decelerative capacity. These four-wheel brakes are all internal expanding and are positively operated through rods, but the hand brake I found very ordinary; it was obviously intended, as so many modern hand brakes are intended, as little more than a holding brake.

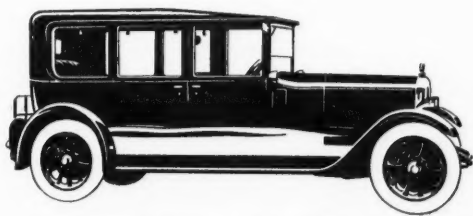
In the mere mechanics of control the car was again thoroughly satisfactory apart from the slight clutch fierceness which has already been mentioned. The gear change was most easy, both up and down, and once the car was on the move the clutch action could not be made a subject for complaint. When reviewing the six-cylinder Singer car, just over a year ago, I characterised it as most decidedly an outstanding member of its class, and the same can certainly be said of this Junior. Both are cars costing considerably less than others of similar specification and carrying capacity, and both have an eminently satisfactory performance. To these assets, shared with its big brother, the Junior may add a most attractive fuel economy. The one I drove seemed to use no petrol, I thought, and its actual claimed consumption of 48 m.p.g. displays most commendable efficiency not only of engine but of chassis and complete car. Except at its highest speeds the engine turns over very smoothly. The car is not by any means noisy; it is, indeed, exceptionally quiet for its type, and what more can the reasonable buyer demand in his £165 saloon after adequate performance, impressive fuel economy and a decent refinement in behaviour? W. HAROLD JOHNSON.

"COMMERCIAL" VEHICLES FOR 1928.

THE very name "commercial" vehicle is enough to raise the ire of those who would enjoy the highway other than as fare-paying passengers. And so it is that few private motorists will have paid a visit to Olympia this week to admire the very latest specimens of the commercial vehicle builder's art there exhibited. But of those who have been the majority will surely have come away quite deeply impressed. They may not have become converts to the char-à-bancs, nor even potential buyers of a huge milk wagon of which the glass-lined tank requires a six-wheel chassis to carry it; but they must surely have come to the conclusion that in some ways the commercial vehicle industry has the private car industry "left standing."



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The vehicles housed under the roof of Olympia range from taxicabs and light delivery vans to huge ten-ton lorries and passenger-carrying monsters with six wheels, in some cases double, so that they are twelve-tyred if not exactly twelve-wheeled monsters. Passenger-carrying machines constitute the majority of the exhibits, but there is much to interest the estate owner in convertible "Normandy" bodies that may be used for passengers, as, for instance, a shooting party or the beaters, or farm livestock, or mere goods from household furniture to cabbages. There are several excellent horse-boxes, and machines specially designed for lifting and carting sugar beet share the interest with lorries, of which the fuel supply for the producer gas plant may be gathered from neighbouring trees *en route*, whether that route be across an English country estate or in a tropical forest.

It is, perhaps, the astonishing value-for-money offered by many of the exhibits that will most impress the private car owner, and nowhere is this better evidenced than in the sumptuous saloon coaches that are seen all over the Show. For about £600 it is possible to buy a saloon body to seat twenty people, and sometimes more, in the sumptuous comfort of suède leather armchair seats with pneumatic upholstery, and with the interior woodwork of the whole body finished in a style and with an elegance that would grace the most expensive exhibits at the private car show. Inlaid polished walnut and fancy woods conceal small cupboards in which passengers may put their odds and ends, while the main luggage is housed out of sight in a special box compartment under the floor, access to these luggage compartments being through doors in the body sides from the outside. In at least one case the back of every seat contained a small mirror hidden by a neat panel, while below this a similar but larger hinged panel, on being turned down, offered to the

occupant of the seat behind a glass-covered table on which he might open his maps or spread his meal. Cooking kitchens—electric—and lavatories were to be seen on more than one of these coaches, in which the passenger must enjoy a higher degree of comfort than could possibly come from any ordinary private car.

For one of these most splendid carriages in which nearly thirty people could travel in comfort over the roughest of going, £2,000 was quite a high price; there were several to be seen at well under £1,500, and the motorist who had just paid nearly double this sum for his five-seater private car at the Show of a month ago must have had queer thoughts on seeing in this week's Olympia what he might have got for his money.

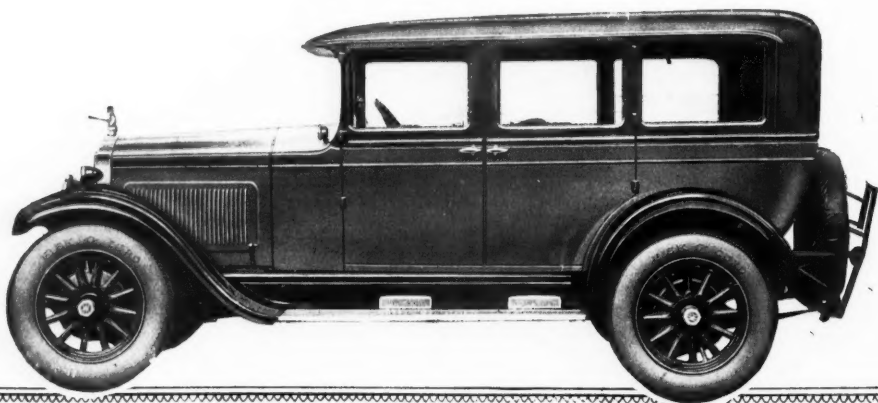
Next to value, these heavy vehicles seemed to score over the private cars in efficiency. An ordinary car, with an engine of about 20 h.p. and having a five-seater touring body, would, with the same fuel efficiency as one of these monsters, cover something like forty-five miles on one gallon of petrol! Again, there is the adaptability of some of the vehicles shown; the six-wheelers can tackle successfully very rough going, some of them have winding drums with which they may extricate themselves or others in the unfortunate position of being "bogged" in soft ground; while fire engines, cesspool emptiers and electric vehicles that take their current from overhead wires, like the electric tram that they promise to displace, were to be seen in large numbers.

The adaptability and utility of the commercial vehicle and the success of the British manufacturer in making the most of these possibilities are being graphically and dramatically illustrated throughout the exhibition by the *Motor Transport* cinema film which is being shown twice daily. Here the latest developments of mechanical transport may be seen in all kinds of use, from military to delivering

goods on the small tradesman's daily round, and one particularly impressive picture shows a vehicle that runs on wheels on the road but has a "caterpillar" track ready for use as soon as the going becomes too rough or soft for wheel travel. One of these "amphibians" is seen running on its wheels along a road when it suddenly falls into a soft patch from which all the wheels in the world would not extricate it. Nothing disconcerted, its driver simply depresses the track, the whole vehicle is lifted off the deeply bedded wheels, which gradually come into sight from their bed of mud, and the vehicle then moves out of the morass as easily as it had previously run on its wheels along the road. Other sections of this film show caterpillar or track machines crossing ditches that would make quite a severe horse-jump; agricultural machines are busy in the sugar-beet fields; and the latest type fire-engines are seen hard at work fighting a recent City blaze.

Both before and during the exhibition numerous discussions and meetings have been held at which delegates from all over the world have attended. Whether such discussions ever lead to practical results may be doubted, but they seem to be held without limit, and there is another due for Rome in March next. But, whatever the result of all this talking, one thing is certain, that an exhibition like this, backed by such visual education as is afforded by the cinema show, proves in no unmistakable manner that there lie ahead developments in motor transport of which few people have as yet any real conception. Of those developments the use of the pneumatic tyre for passenger and even goods work on the roads, and the use of the creeper track for territories where roads barely exist, the practical producer gas plant for lands where liquid fuel is scarce, and the really surprising economy and adaptability of the vehicles themselves, may be regarded as the key-notes.

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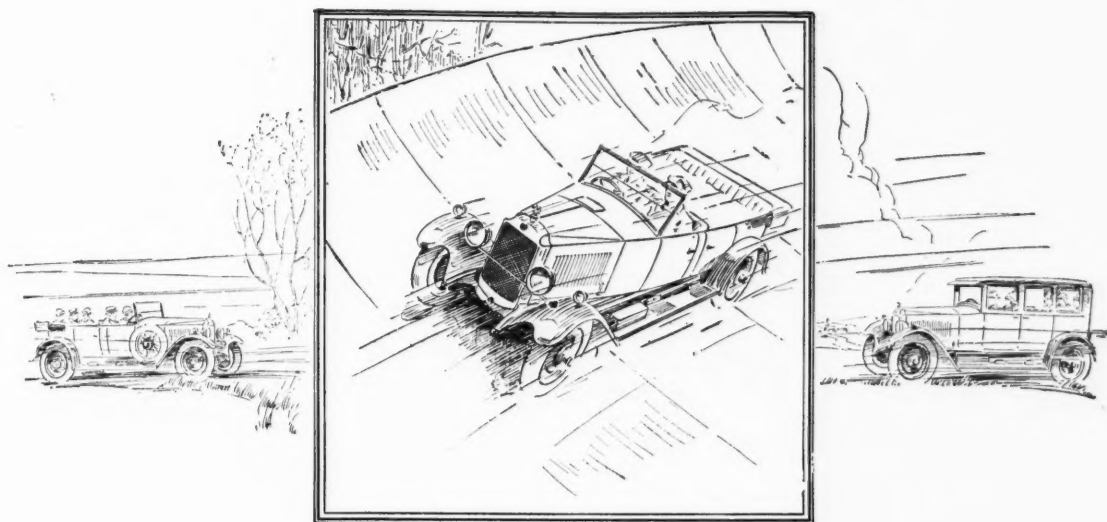
"Silent-Knight" sleeve valve engine and its superb Belflex suspension system. Remember, too, that the Show car is the standard car—and the Show finish the standard finish. Prices range from £375 to £850. If you have not already had the Willys-Knight Catalogue, write for it to-day.

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CONSTRUCTION OF WALL.

Walls may be constructed of angular pieces of stone of all shapes and sizes, used exactly as it is quarried, embedded in a bank of soil raised to an appropriate height and set at a desired slope, either vertical or slightly removed from the vertical at an angle of about eighty degrees. If the slope is less it no longer becomes a true wall, but must rather be regarded as a rockery bank. Another method is to build a wall of definite rectangular stone blocks or, according to the modern idea, with imitation stone blocks made of cement. A cement wall, however, unless well clothed with

plants, looks much too artificial and is not to be recommended, although the cost must be taken into consideration. The position for the wall should be determined upon and the necessary excavations made. Set the first layer of stone down end to end, but do not aim at extreme regularity. Let one block protrude, say, half an inch or an inch beyond its neighbour, and so on.

HOW THE PLANTING SHOULD BE DONE.

The planting of the wall is best done at the same time as the stone is laid. The roots of the plants should be placed carefully between the crevices and, if possible, allowed to penetrate into the soil behind the wall. The crevices and fissures between the stone blocks can then be filled in with good garden loam and the whole made perfectly firm. Pack soil in between each layer of the wall, but when

laying the second layer be careful not to allow the joints between the blocks to come exactly above the joints in the bottom layer. Arrange the stones so that the joints come alternately. This means that planting can be properly carried out and the plant growth will not be confined to vertical lines when the wall is completed. It will be found an advantage not to have all the blocks of the same size, otherwise a too stereotyped and austere effect will be obtained. Harshness of outline, although easy to obtain through lack of skill in laying and planting, is to be avoided; it makes for incongruity in the whole arrangement. Where squared rectangular blocks of stone are not employed, flat rough-hewn stones may be used, placed on top of one another. These are excellent for the construction of a dry wall. Again, they need not be of the same dimensions. Indeed they are better of varied sizes. Brick may be used instead of stone if the latter is difficult to obtain; but on the whole, a brick wall, unless made of good stock bricks which have been allowed to mature and tone down in colour, is a trifle glaring and out of place in a garden. Moreover, it is not every plant that will succeed,



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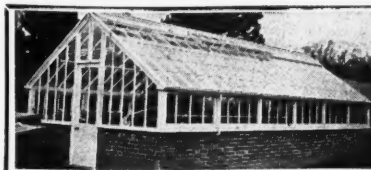


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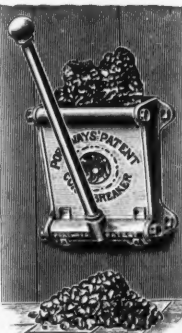
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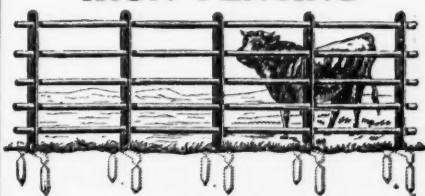
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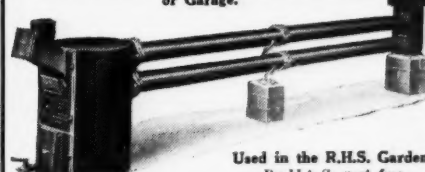
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unless fairly wide crevices are left. Certainly, a low brick retaining wall round a sunk lawn is very effective and serves the purpose every bit as well as one of stone.

WHERE TO PLACE THE WALL.

Now as regards the positions for a low terrace wall. As has been suggested, it can be placed to advantage in several parts of the garden. The accompanying illustration of the low wall flanking a path in the rock garden, as well as affording a splendid example of the utility and artistic effect of a well planted terrace wall, shows the advantage of a broad flagstone path alongside. A walk such as this, bordered with the low wall clothed with old-fashioned flowers, such as arabis, pinks, dwarf campanulas and saxifrages, presents quite an old-world appearance and gives an added beauty to the rock garden. The well furnished wall harmonises with the general scheme, and is an idea that might be conveniently carried out in other rock gardens with advantage. In this wall the plants have been well chosen, and the positions allotted them have apparently suited their individual requirements. The method of planting should be noted. The beauty of the stone is not entirely subordinated to the plant covering. There is just a sufficient furnishing to provide a pleasant combination of plants and stone, with nothing harsh or incongruous in the association. Among the plants that have been used are *Aubrietia* Dr. Mules, with cushions studded with its pale violet flowers; *Arenaria montana*; dwarf phloxes; saxifrages; *helianthemums* for the sunny corners; *Lithospermum prostratum*; and a large plant of *Daphne Cneorum*, placed at a suitable vantage point to display its bright rosy red blossoms.

Two of the other illustrations indicate others ways of how a low, dry wall may be employed, not by reason of its own beauty but because it fulfils a necessary part in a particular garden setting. In one case the low retaining wall has been constructed as the boundary of a sunk lawn. Here the wall serves a useful purpose inasmuch as it forms a definite break between the surrounding hedge, the base of which can be seen in the illustration, and the lawn. It so happens that the hedge is well furnished at the base, but if it were not the plants used to furnish the retaining wall could be allowed to grow rampantly along the top of the wall and cover up any deficiencies in the hedge, if these existed, or a few low-growing shrubs, such as *Cotoneaster horizontalis*, might be planted along the top of the wall and allowed to hang over. Although, at first glance, the planting seems attractive, as the fabric of the wall is completely hidden it will be realised that it is much too overgrown. Some strong thinning is necessary. Clumps of catmint have been used to take away from the bareness of the wall at the base, and they serve admirably in breaking any hard and definite lines. The retaining wall is at a height of about two and a half feet. In the second example, the retaining wall, made on a slope and of angular pieces of stone, has been made to fulfil a dual purpose. It acts as a barrier to a sloping lawn, while it forms a most valuable decorative feature of the carriage drive it borders. It is some 180ft. in length and has been so planted as to provide a fairly continuous display of bloom. It faces due south—an advantage, but a position that need not necessarily be sought, as plants can be found to succeed in any exposure. This wall was made by placing the stone, obtained from a near-by quarry, in the bank which was roughly hollowed out and built up



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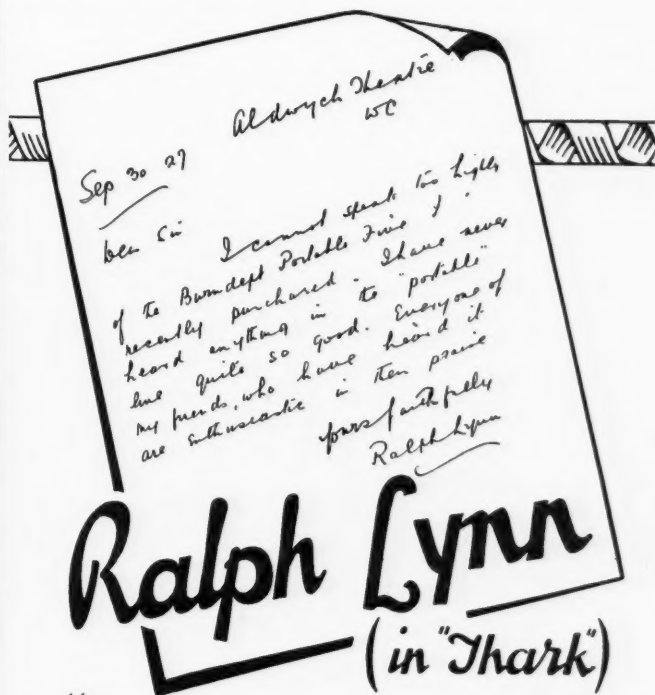
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gradually to the desired height. Planting was done as the wall was built. Care was taken to use good loam, and in addition a little bone meal was added which proved beneficial to the plants. On account of its position many plants that will not thrive elsewhere in the garden will succeed in the dry wall. This is a point that gardeners should bear in mind, as many plants revel in sunshine and heat for their foliage and flowers, but demand a cool and moist root-run for their feet behind the rocks. In such a situation, also, many plants that fall a prey to our wet winters will come through successfully if given a vertical fissure in a dry wall.

That there is no lack of suitable subjects is shown by the wealth of material used in the examples illustrated. Among the best plants are the *Androsaces lanuginosa* and *pyrenaica* for the top of the wall; *Æthionema* Warley Rose, *Aquilegia cœrulea*, *Acantholimon venustum*, *asperula*, *arenarias*, *aubrietias* in variety, *alyssum*, *arabis* (double-flowered varieties), *iberis* and its varieties, *Saxifragas* *pyramidalis*, *longifolia*, *lantoscana*, *lingulata*, *Burseriana* *Gloria* and others, *statice*, *Silene* sp., *campanulas* in variety, *Lithospermum prostratum* Heavenly Blue, *Saponaria ocyroides* (a choice subject from the Pyrenees), *Helichrysum bellidioides* (most graceful and striking), *helianthemums* in variety,

potentillas, *Onosmas alba rosea* and *tauricum* (both charming wall plants that should be more often grown), dwarf phloxes and *dianthi*, of which many of the new *Allwoodii* types are admirable for a massed display. There are many others to be found in any catalogue of alpine plants which will succeed equally well. When the wall borders a drive or wide path, advantage can be taken at ground level especially if the wall faces south, to plant many of the South African and Californian bulbous plants that like the warmth and heat. *Tritonias*, *sparaxis*, *watsonias*, *calochorti*, *ixias*, *Habranthus pratensis* may all find a place; while tulips and irises should be planted for spring and early summer effects, and perhaps clumps of *Anemone nemerosa* and *Allenii* if some shade can be provided. If care is used in the general arrangement and grouping of the individual clumps the wall will provide a splendid show. It is not a new method of gardening by any means, but one that is seldom seen carried out to perfection. If there is a corner that demands improvement and seems suited to this treatment, then a well constructed low wall suitably clothed and placed with due regard to its surroundings will prove an asset to the garden.

G. C. T.

CRAMP IN PHEASANTS

IT is a paradox that the more one knows about a subject, the clearer it becomes how remarkably little may be known about it after all. The pheasant is a case in point, and though there have been many books devoted to the subject of pheasants, these have mainly been written either from the natural history point of view, and deal with varieties of pheasant and their distribution, or they are sporting manuals which deal with the rearing and management of pheasants on shoots.

The latter go occasionally into a few brief notes on the commoner pheasant diseases, but there is, so far, no really full and exhaustive monograph on the pheasant comparable to, let us say, *The Grouse in Health and Disease*. And when we come to consider the whole question of pheasant rearing, we are very painfully struck by the amount of disease we encounter.

We still speak of having been unlucky or lucky with the birds, as the case may be. Actually, it is perfectly true. We have been trusting to luck tempered by experience, that is to say, the experience of the keeper, but we have not been using intelligence. Actually, our knowledge of pheasant diseases from a scientific standpoint is deplorably scanty and entirely out of date. If we take the work of the last twenty-five years in almost any other branch of veterinary or agricultural science, we find that matters have progressed. Diseases have been properly investigated, bacteria tracked down, fighting measures have been developed and we know a great deal more about how to tackle any particular enemy. If we have not got a specific against some particular pest, we at least know how to restrict the attack to those already affected and how to check its spread.

When we come to pheasants we find that matters have stood still since the 'nineties. I cannot pretend to have made a thorough search, but the last man who seems to have done any individual useful work was E. A. Klein, *Etiology and Pathology of Grouse Diseases, Fowl Enteritis and Some Other Diseases Affecting Birds*, published 1892. This was later, so far as grouse were concerned, entirely superseded by *The Grouse in Health and Disease, Report of the Commission, 1911*, which represented seven years of work, for the Committee was first appointed by the Board of Agriculture and Fisheries in the spring of 1905.

The diseases which afflict the pheasant rearer are infectious scourges, such as *coccidiosis* and *bacillary white diarrhoea*, which are being investigated by various poultry centres functioning under the Ministry of Agriculture, such as the research station at Weybridge. Nothing has yet been found to effect a cure, though *catechu* (pronounced "cutch," after the custom of fisher-folk) is deemed to afford some measure of protection. I have suggested that the newly produced antiseptic, "Monsol," which is the first non-poisonous disinfectant of its kind, should be tried, and I believe that experimental work will be put in hand shortly.

The next serious disease is cramp. This, I suspect to be, not as the older people thought a bacterial and infectious disease, but one of that group of deficiency diseases due to wrong feeding which cause rickets, *osteomalacia*, *osteoporosis* and kindred forms in both humans and animals. I came to this conclusion and cured a very serious outbreak of cramp with a hastily compounded mixture designed to compensate for a suspected shortage in food factors, which would embrace both vitamins and mineral salts. It worked splendidly, but the trouble is that if you give a mixture, one or other of the ingredients may be the useful curative factor and the others merely passengers. It is a matter for further investigation—and proper scientific investigation by qualified people under proper test conditions.

I hold that "cramp" is produced by an imperfect and badly balanced diet, in which adequate vitamins are not present or fail to balance, and in which mineral salts to provide the essential calcium and phosphorus are for some reason or other not assimilated. As we know, rickets in children can be cured by a proper

vitamin-containing diet and by exposure to sunlight or violet rays. Cramp in pheasants appears to be more severe in wet and sunless summers than in fine dry summers. It also appears to be associated with diets in which biscuit meals are given and birds are fed on grain or cereals so treated in the grinding or milling processes that the germ and vitamin-containing outer layers of the grain are removed.

It is quite possible that I am wrong, more probable that I am only partly wrong on details. But I can make out a very good *prima facie* case for my theory. I have made a successful experiment, and now it is time for the matter to be properly taken in hand and investigated. I say that cramp in pheasants is a deficiency disease. I believe that stunted pheasants—we have had a number of them this year—are also due to closely similar causes. And I would like to hear from anyone who has had trouble either with cramp or with stunted birds.

Professor T. B. Wood, C.B.E., M.A., of the School of Agriculture, Cambridge, has kindly interested himself in the problem and has authorised Mr. E. T. Halnan, M.A., of the Institute of Animal Nutrition, to take up the research and work in collaboration with Professor T. B. Buxton, of the Institute of Animal Pathology.

This means that we shall, for the first time, have a proper modern scientific enquiry into the disease known as cramp in pheasants and its suggested connection with foods. It is to be hoped that, in view of the importance of the bird, not only to estate owners and sportsmen, but to agriculturists and the game farm industry, that the scope of the enquiry will later be broadened to follow lines of research on other problems which affect the pheasant and help us to defeat the parasitic diseases to which the birds are subject.

HUGH POLLARD.

A NEW DOG FOOD

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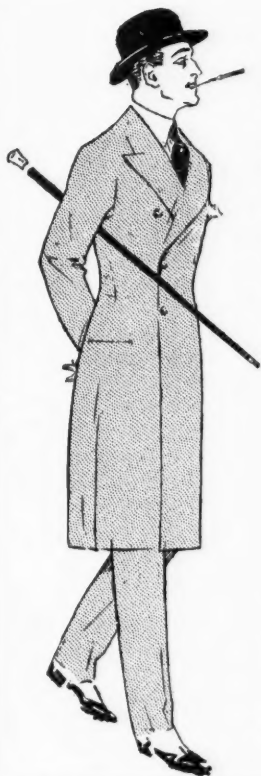
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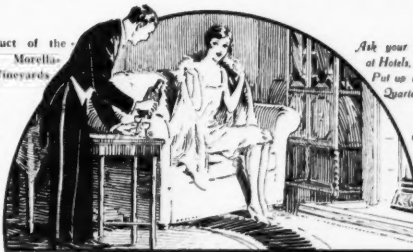
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WINTER

Hats, Bags and

IF an expert were to be asked the favourite colour this season, the answer would probably be "beige." For beige, either by itself or allied to black or blue, is seen in so many different schemes that one might almost be inclined to revolt against its uniformity, if it were not for the fact that what is technically called beige to-day is in almost as many different tones as brown or red.

The new felt hat is a proof of this. The latest scheme is to splice the felt into a kind of geometrical design in a number of different gradations of this tone, the splicings being so cleverly fitted one into the other that the surface is quite smooth and the shades vary from dark to light as though they had been painted with a brush. Such a hat as this requires no trimming at all with the exception of a narrow band of petersham ribbon to match one of these elusive tones, and the whole is of feather weight—the term being hardly an exaggeration when describing the felt hat of to-day—while it could be folded and fitted into, say, a handkerchief *sachet*, without injuring it in the slightest degree.

FELT CUT IN SEMI-CIRCLES.

Just such a hat as this has been sketched in the show-rooms at Walter Pope's and is illustrated on this page. The shading from beige to a warm greyish tone is so gradual that one hardly realises it; while, to match it, one can have a bag carried out in felt spliced and manoeuvred in exactly the same manner, with a steel top and pebble catch—an excellent set-off to a smart walking *toilette*.



Hat of velour embroidered in silk and metal thread (Peter Robinson, Ltd.).



The "matron's" hat is always something of a problem and Madame Raymonde has solved it very successfully in these two models. In both cases the eyes are shaded and the hat widens a little at the sides, while both likewise are of ribbon and felt.

Another scheme is the hat with scarf to match—an equally fashionable foible this year. This is illustrated in the case of another example from the same showrooms, the hat expressing an entirely different treatment of the fashionable felt. The whole of the crown is cut into little semicircles while the brim is turned right back and caught with a twisted silver and paste ornament. The scarf to match is in pale chestnut chiffon with bands of satin hemstitched into it, and matches the hat, of course, to the veriest semitone.

But if these are two quotable novelties as regards the fashionable felt to-day, as much might be said of the patchwork hat. The patchwork bag which has achieved such a success in Paris is only one form of this curious *vogue*, and for day wear these bags are being made to match the hats exactly. A charming hat which I saw at Walter Pope's lately was carried out in russet and brown, the entire hat being of patchwork designed in squares of felt shading from russet to brown in the lovely tints of a beech wood in autumn. The squares were sewn together over and over with grey wool, and the bag matched it exactly, being designed in felt as well.

One might, indeed, write a whole volume on the subject of how felt is treated this year, and hardly exhaust its possibilities. It is used with cloth and velours and silk,

MILLINERY

Scarves Made to Match.

and often it is allied to velvet in a different tone or in a different colour to provide a contrast. Two cases in point are the Jay hats which illustrate this page. One of these is of mushroom-coloured felt pinched into two folds on the right side, while the brim is of pomegranate-coloured velvet lined with the felt and adorned with close rows of stitching, while one long stitched and mitred band is brought round from the back to the front and lies against the crown. The other example is of beige felt with a wide brim and dome-shaped crown, which latter is covered smoothly with sections of wallflower brown velvet cut into wide scallops.

BEIGE BREAST FEATHERS.

One always comes up against the question of the matron's hat when millinery is on the *tapis*—perhaps because it is so much more important what one wears after forty-five, when one does—or certainly should—take more thought for the various items of the *toilette* than one did in the days when a fresh complexion was the set-off to whatever our head-gear might be. The matron's hat sketched at Peter Robinson's suggests a wonderfully helpful scheme for the woman who is no longer young. It is designed in black velvet, which is always kind to the complexion, and the brim shades the eyes just enough to make them soft and mysterious, while against the brim are



The felt hat in soft shades of one colour (Walter Pope).

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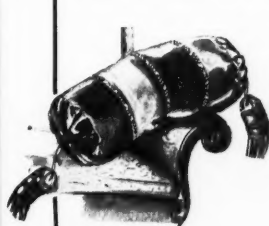
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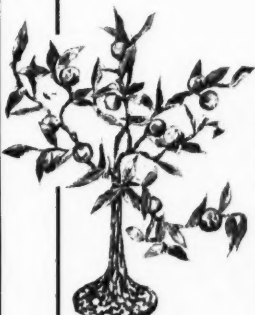
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laid a couple of soft folded wings in black and beige breast feathers, giving enough contrast to redeem it from austerity.

Another hat from these showrooms, which might be said to suit a woman of almost any age, is in mulberry velour, which is just as softening and flattering to the complexion as velvet, and this has a band of velour in a paler shade inset into the crown and worked over in silver and gold thread and mulberry floss silk.

Two other illustrations on these pages which the older woman would do well to study carefully with a view to helping over the difficult matter of choice have been sketched in the showrooms of Mme. Raymonde, whose matrons' hats are so well known and so deservedly popular. One of these is in black felt with a large black satin bow set a little on the slant with one loop thrust through the brim; while the other, which might almost be described as a modified Napoleonic hat, is in a mixture of ribbon, felt and velvet,

or even real diamonds, but takes the form of plaques of gold, silver, steel or silver gilt, or of twisted or plaited ornaments in any of these metals. Sometimes, too, the turned-back brim is closely embroidered in a medley of coloured silks as varied as the colours on a Persian rug; while there is no doubt that, tentatively, the veil is making a distinct bid for popularity, and, although it barely reaches below the eyes at present, it will possibly take heart of grace and creep to our chins before we

the smartest occasion without pinning a veil closely over their noses or allowing it to float at will from their hats?

HELMETS *versus* TURBANS.

The helmet hat is a fashion which is rather popular in Paris and which has its votaries on this side of the Channel as well, but I do not think it is particularly becoming to women in general. Anything which turns straight back from the face is trying, which is the reason so many of the turned-back brims are embroidered or have "broken" trimmings of some kind or other to take away from the bare effect. But the real felt helmet rises smooth and high from the forehead with a little ridge of felt cutting it into two sections, and though it may be stitched in bias lines across the front, this does not help the wearer very much. Far more generally becoming is the folded turban shape with a single brush osprey turned downwards over the ear. It is extraordinary how the turban form of headgear suits almost any woman, young or old. When necessary,



A charming hat for the older woman, trimmed with feathers (Peter Robinson, Limited).

the felt being cut into tiny half-moons which are turned back and edged with ribbon.

HATS OF LIZARD VELOUR.

There is, in fact, a delightful "go as you please" feeling about the millinery one wears this season, and, although the shapes have altered very little for many months, the method of treating the hats is so varied that they have quite ceased to look as though they were all made by the same milliner. The lizard velour which is patterned all over in a curious shaded design which suggests a lizard's skin, but is carried out in several colours, is a novelty which makes the most stereotyped shape look original. Then, in the case of the more ordinary felt and velour, they are often trimmed with applications of cloth and felt in the form of flowers and fruit, and more especially are these carried out in cut black velvet, the deeper black of the velvet against the felt being very effective. A single ornament is often the only trimming, as it has been for so long, but it is by no means confined to paste



An attractive Jay hat in mushroom and pomegranate shades.



The alliance of velvet and felt is likewise shown in this Jay model.

are aware. It is not a consummation devoutly to be wished, although nearly every woman is agreed that in its present form it is not only possible but exceedingly becoming.

And what woman of twenty years ago—when, to quote the Victorian charwoman, a lady was "a real lady if she wore a veil"—would have believed that the time would come when her descendants would consider themselves dressed for



The hat and scarf to match represent a fashionable vogue (Walter Pope).

the brush osprey corrects the narrow, close-fitting effect; or, in cases where the feathers are absent, the folds of the velvet or felt are often caught in a bunch on one side, and are either pulled through a buckle or captured with a jewelled pin or brooch. The tiny brims of velvet applied to the felt hats of to-day are very becoming, too, to the older woman: while not a few of the black hats are lit up by tiny pads of iridescent feathers placed on one side and taking the place of pins or other ornaments.

But, whatever the choice of the hat may be, however closely we may cling to the fleeting *vogue* of the moment, no woman should dream of buying a new model without carefully considering the lines of her own face. For instance, for a woman with a broad face to attempt to wear a very narrow hat is sheer folly, whereas to follow its lines as much as possible in her headgear is to modify any exaggerated feature by bringing her hat into harmony with it.

KATHLEEN M. BARROW.



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THE JUDICIOUS EPICURE

By X. MARCEL BOULESTIN.

HORS D'ŒUVRE are usually connected with restaurant luncheons, yet nothing is more pleasant than to have *hors d'œuvre* occasionally in one's own house; or should the meal be a little short because friends arrive unexpectedly, *hors d'œuvre* come pleasantly to the rescue.

Personally, I would always have in the larder a few tins of *thon* and pots of *rillettes*, besides the terrine of game or galantine and the Wensleydale which are also so useful.

By *hors d'œuvre*, however, I do not mean just the tin of indifferent sardines and the boiled egg upholstered with office paste which seem to be an international institution, but something more vivid and unusual, and I should not have more than one or two at a time.

RILLETTES DE PRADES.—*Rillettes*, or *rillons* or *graisserons* or *gratons*, are made all over France, especially in the south (although Tours is famous for its *rillettes*). Originally they were made the day a pig was killed, out of the scraps of meat left at the bottom of the big pan in which the meat of a whole pig was cooked for the purpose of making fat for the needs of the household. They were then seasoned and kept in pots. But these days are over, at least in towns, and *rillettes* are now made on a smaller scale, the pork being bought for this special purpose. The following quantities will yield about three pots of one pound, or a little more; or they can be put in smaller pots, if preferred. The pots should be made of earthenware or thick china, in fact, of any pottery. They will keep for months in a cool, dry place.

Take four pounds of pork, cut both the lean and the fat in small cubes and put these under the tap, with water just trickling down for twelve hours. Drain them well and squeeze in a cloth, so that there is hardly any water left. Put them in a saucepan, add a pint of white wine and, sewn in a muslin bag, coarsely broken pepper, one clove, pieces of nutmeg and a head of garlic. Season well and cook on a moderate fire for about one hour, stirring occasionally with a wooden spoon. By then the liquid should have disappeared and the small pieces of meat should



FOR LUNCHEON

Hors d'œuvre.
Sauté de veau à la provençale.
Purée de pommes.
Petits pots de crème.
Fromage.

be slightly browned, in fact, a little fried in the melted fat.

Remove them, put them on a sieve under which you stand a bowl into which the fat will drop. When the small pieces of meat are quite dry, put them in a mortar and pound them well, adding little by little the melted fat, pounding all the time. See that it is highly seasoned and pour into pots. When nearly cold pour slowly what is left of the fat. The consistency at the time when you put it in the pots should be that of thick cream. Serve in the pot very cold.

HARENGS MARINES.—Take some herrings, remove the heads and slice them in two, carefully removing the bones. Keep them under running water for eight hours so that they are very white. Put the fillets flat on a board and cover them with chopped onions, cloves, coarsely broken pepper and mustard. Roll each carefully and tie with a thread. Put them in a deep dish and salt them.

Prepare a *court-bouillon* (three parts wine vinegar, one part water, carrots, onion, bouquet), bring to the boil, cook a quarter of an hour and pour it, boiling, over the fillets of herrings; add just a drop of oil. Cover the dish and let them marinate at least three days. Use when wanted within the next eight to ten

days. The liquid should cover the fillets.

HARENGS MARINES À L'HUILE.—Prepare the fillets as for the above recipe, and when they are white and clean put them in salt for about one day and a half. Wash them well to remove the excess of salt and marinate them in good olive oil and spices for at least two days. These will also keep for ten days.

SALADE DE THON AU CELERI.—Take some tunny fish (tins can be bought almost anywhere), cut it in small pieces, season with wine vinegar and a little French mustard. Add some raw celery seasoned in the same way, and also cut in very small pieces. Add chopped *finer herbes* (tarragon, parsley and chervil, also chives if obtainable), stir well and serve in a small salad bowl. You can, if you like, prepare some small pieces of dry buttered toast and serve one or two for each person with the salad spread over.

FROM A WOMAN'S NOTEBOOK

Following a precedent that has proved of the greatest interest and benefit to their numerous clients, Revell's (Oxford Street) have gathered together a collection of artistic and beautiful offerings specially adapted to the fast-approaching gift-giving season.

Revell's brooking few equals and no rivals, the dainty little dance frocks they are making from 7½ guineas stand forth as singularly appropriate gifts for young girls, whose dress allowances are apt to be unduly strained to meet the encroaching needs of Christmas and New Year festivities. Quite lovely is one little frock at 9 guineas, in a delicate shade of pink georgette, to which distinction is imparted by some deft embroidery in silver thread, picked out with *diamante* and crystal, the design outlined in places with the finest possible black tracery. Very charming, again, is a primrose yellow georgette frock, exquisitely simple and yet endowed with much distinction by means of clever draperies caught at one side with a *diamante* buckle.

In offering their famed and exclusive "Fleur Hindoo" perfume in various sized dainty bottles, Revell's are certainly meeting a great need, the choice starting off with a charming little flat flask in coloured kid pochette, that can be easily slipped into the handbag, and ranging up to quite large bottles, one and all of a decorative character. As for the handbags themselves, they are beautiful beyond description. There is one in *petit-point* embroidery depicting a river scene mounted into a chrysophase and dull gold frame; a novel kind of cut-out kid and other styles will satisfy all tastes, and it is an open secret, since it accounts for the beautiful expressions allied with moderate prices, that the materials used are pieces left over from exquisite creations emanating from Revell's workrooms. Similarly with the cushions, of which there is a large and fascinating selection from 2 guineas. Artistically covered bridge screens, card-cases and note-books likewise exact interested attention, as also quite the latest and most attractive doll nightdress sachets; while in jewellery realms the choice is as prolific as it is good and exclusive. Gifts that must on no account be overlooked are jewelled clocks, perfect time-keepers, mounted with calendars, that make a start at 5½ guineas.

THE "ENGLISHWOMAN" EXHIBITION.

The Central Hall, Westminster, presented a very animated appearance last week, when Lady Patricia Ramsay opened the seventeenth exhibition of work done by Englishwomen.



A LOVELY LIBERTY SHAWL.

In spite of the crowd of interested visitors, I managed to get a very good view of the exhibits, and, although it is difficult to specialise where all is so good, I must confess to a very great admiration for the Calimata silks, tissues and brocades, which are really the most beautiful things imaginable, and some painted ivories, genuine old Victorian pieces, that are given a quite fresh lease of life under these artistic auspices, in the guise of buttonholes, hat ornaments, earrings, brooches, etc. While yet one other stall at which I lingered long was that devoted to miniature gardens, the prettiest, most fascinating arrangements of English plants in bowls. The exhibition closes on the 26th, but particulars of the arts and crafts can be obtained from the Secretary, *Englishwoman* Office, 11, King's Road, Sloane Square, S.W.3.

YULETIDE GIFTS AT LIBERTY'S.

I always know when I pay a visit to Liberty's beautiful stores, in quest of Yuletide gifts, that I shall find some quite original and unique inspiration. Now on entering from Regent Street, the eye is immediately confronted with a singularly lovely display of shawls. There are some extremely beautiful heavy figured silk-crêpe examples, hand printed in old China designs that are quite irresistible, the colours artistically toned to a cream, blue or black ground. The particular example photographed shows a basket design painted on a cream ground, the shawl measuring 60ins. square with 12in. fringe and costing £6 6s. Liberty's are offering a shawl in their own inimitable silk-crêpe, 44ins. square with 12in. fringe, at the very moderate price of £2 15s. Hand-printed silk scarves, again, form another theme of considerable interest; and Liberty's are also offering a big assortment of round and oval amber rings that tone in delightfully with their lovely colourings and designs. Very tempting, too, is Liberty's precious stone jewellery, especially some sets of fire opals mounted with platinum and 18-carat white gold. These, naturally, exact their price; but there are many less costly jewellery pieces of an equally artistic and covetable order. Liberty's will be pleased to send their illustrated catalogue of Yuletide gifts to any of our readers.

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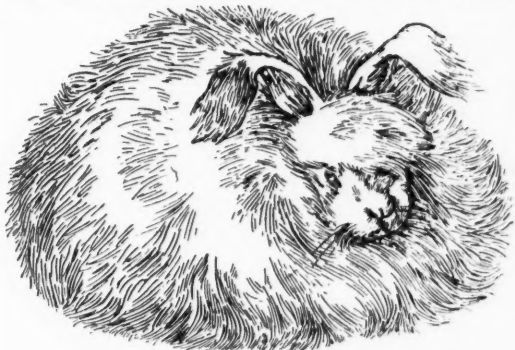
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A CATALOGUE to which the instructed gardener always looks forward is "Kelway's Peonies." This year it is as interesting as ever, and seasonable, since in favourable weather planting can be carried out in the winter and carried on into the spring. How beautiful Messrs. Kelway's peonies are most people know already, but will yet find something to surprise them among the beautiful photographs, such as that of "A Peony Valley near Langport." A second catalogue which accompanies it, "Kelway's Gladioli," is as good in its own kind. Both can be obtained from Messrs. Kelway and Son, Langport, Somerset.

HEARING WITH YOUR WRIST.

Many who suffer from deafness have already learned how simply this isolating handicap may be overcome with "Ardente," and the fact that Mr. R. H. Dent (309, Oxford Street, London, W.1) has devised yet another wonderfully efficient novelty will be of considerable interest to them. This invention takes the form of a wrist-button, and, if possible, is even more inconspicuous than his other tiny aids. This "Acoudente" wrist-button type is simply amazing in its simplicity

and its wide range, and so true to tone that conversation, music, wireless, church services, concerts, theatres and public work are brought back to the realm of practical daily life for the "hard of hearing" and even the very deaf.

A GOOD HOTEL.

The address of a good hotel in Paris is always worth having, and the Hotel Lotti, 7 and 9 rue de Castiglione, Paris, opened before the war, situated in the most fashionable shopping and theatre centre, and just entirely rebuilt and refurnished, can be very strongly recommended. The outstanding features of this really first-class hotel *de luxe* are refinement, excellent cuisine and service. It has many self-contained suites with bathrooms, and its *clientèle* numbers, besides Royalty, many well known English people. It is personally managed by its owners, Messrs. A. Lotti, Sen. and Jr.

TRAVEL ADVICE AND WINTER SPORTS.

Messrs. Pickfords, the well known travel agents, have just issued a comprehensive folder containing their winter sports programme. Engelberg, Grindelwald, Kandersteg, Chateau d'Œx, Klosters and Chamonix are some of the places mentioned. Their schemes offer exceptionally attractive holidays at these well known centres, and they will also arrange for holidays at other places if desired. The programmes can be enjoyed either independently or in a conducted party. A specially attractive suggestion is a personally conducted tour comprising one week at Kandersteg, to be followed by one week at Wengen. Departures for this tour will take place on December 23rd and 25th, and on January 20th. Anyone contemplating a winter sports holiday should apply for particulars to Messrs. Pickfords, 21-24, Cockspur Street, S.W.1.

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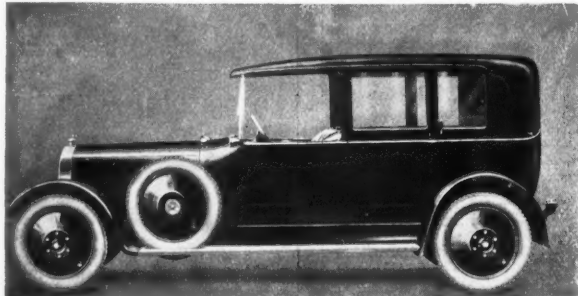


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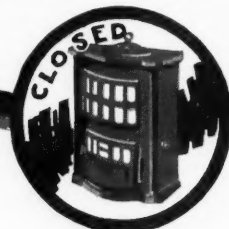
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Advertisements for these columns are accepted AT THE RATE OF 3D. PER WORD prepaid (if Box Number used 6d. extra), and must reach this office not later than Monday morning for the coming week's issue.

All communications should be addressed to the Advertisement Manager, "COUNTRY LIFE," Southampton Street, Strand, London.

General Announcements.

SEWAGE DISPOSAL FOR COUNTRY HOUSES, FACTORIES, FARMS, ETC.—No emptying of cesspools; no solids; no open filter beds; everything underground and automatic; a perfect fertilizer obtainable. —WILLIAM BEATTIE, 8, Lower Grosvenor Place, Westminster.

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BIRDS' BATHS, Garden Vases, Sundials; catalogue (No. 2), free. —MOOKTON, 17, Eccleston Street, Buckingham Palace Road, S.W. 1.

FENCING AND GATES.—Oak Park plain and ornamental; Garden and Stable Wheelbarrows.

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